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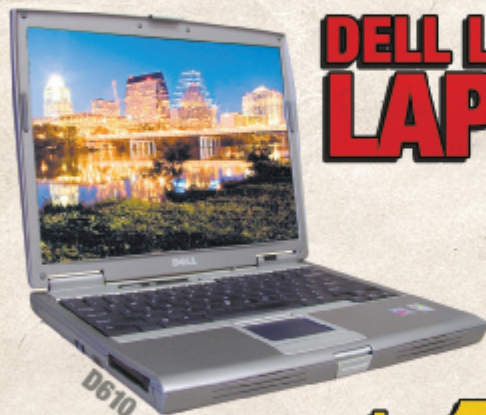
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BY GARY MILLER

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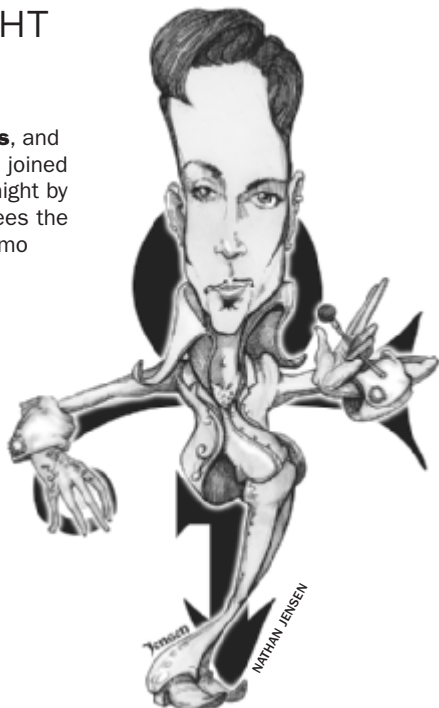
Guess I'm easily impressed with the application of social media technologies. Earlier this week, I saw a gumball machine that runs off tweets instead of quarters and thought, "Well, I guess they've done everything now." Then, last night, I watched **LL Cool J** and **Z-Trip** perform inside a colossal **Doritos** vending machine called the #boldstage that ran off Twitter interaction. Selection of the opening acts and the stage's visual effects were apparently tweet-powered. Midway through the hulking, old-school MC's set, the massive visualizer that had been assaulting us with a kaleidoscopic mess of neon triangle chips paused to ask us what LL's encore should be: "Momma Said Knock You Out" or "Whaddup"? I wanted the former, but my prehistoric 3G network couldn't pop off a tweet and we got "Whaddup" instead, which was fine because it included a great **Chuck D** cameo. Could this performance mark the beginning of a tweet-powered concert trend? I hope not. Giving people another reason to pull out their phones during a show won't make anyone's experience better. Anyway, this **SXSW** showcase wasn't about music as much as the sponsor just trying to sell some chips

PLAYBACK

SXSW NEWS AND CARRYINGS-ON
BY KEVIN CURTIN

SATURDAY NIGHT SPECIAL

A pile-on of big names with **Prince**, **Smashing Pumpkins**, and **Justin Timberlake**, who'll be joined at his **Copper Tank** show tonight by **?uestlove** and **RJD2**, now sees the addition of double-platinum emo dudes **Fall Out Boy**, playing **Perez Hilton's** party at the **Austin Music Hall**, plus a rumored and very unconfirmed appearance by **Jay-Z** also tonight. It wasn't always this way. When SXSW had less headliners, Saturday was something of a hangover day. This year, we're flush with major acts and they're all waiting for the weekend. My apologies to anyone who booked a flight out on Saturday morning. You fucked up.



KYDD SAY THE DARNDEST THINGS

Earlier this year, **Kydd Jones** got a call from **Public Enemy** No. 1 **Chuck D**, who invited the Austin-born MC to come out to L.A. and open for the rap legends. Jones, a local mainstay with clever lyrics and a smooth delivery, used the opportunity to soak up some career advice from one of the genre's great minds. "We talked about the stages of hip-hop. How each step an artist takes is also a stage and, as you go further in a beneficial way, your stage grows," recalled Jones. "Just meeting him, that was a stepping stone too, because now people are noticing me. After all, he's in the **Rock & Roll Hall of Fame**. That's huge." Lately, Kydd's been in New York working on *Gr33d*, a concept album that takes greed and politics into a personal light. "The lower levels of greed that are below the surface – that we don't really think about – they exist everywhere in our everyday lives," Jones explained. The album, due out this year, features a collaboration with **MF Doom**. Kydd performs tonight on a bill including choice hip-hop artists **Casey Veggies** and **Big K.R.I.T.** (10:55pm, **Old School**, 401 E. Sixth St.)



DEATH GRIPS MAINTAIN HOLD

Many thought that experimental hip-hop duo **Death Grips** slit their own throats when they leaked their album last fall, rebelling against record label delays by putting all the tracks online with a custom album cover: drummer **Zach Hill's** erect penis with the title *No Love Deep Web* scrawled on it with a marker. Six months after being dropped from **Epic Records**, the ramshackle duo of drum beast Hill and rage-voiced-rapper **Stefan "MC Ride" Burnett**, haven't missed a beat. As saboteurs of their major label contract, they proved they'd rather suffer themselves

than let their music do the same while waiting for release. Onstage, there's no one like them. Hill's superhuman drumming combines unhinged experimentation with phenomenal chops, while Burnett boasts the reckless, wiry physicality of **Iggy Pop** and the sketchy delivery of a ranting PCP addict. Together they create a potent sound that's emotionally aggressive, musically progressive, and sonically warped. This avant-garde violence might terrify you, but that's why I like it. Death Grips hits the **1100 Warehouse** at 11:45pm.

HALF NOTES

- › On Wednesday night I found eccentric Canadian personality **Nardwuar** in the lobby of a swank Downtown hotel. As we discussed strange interviewing techniques, rapper **Pusha T** approached him and initiated an impromptu swag-switch, trading his gold watch and fitted hat for Nardwuar's plaid poof-ball cap and dork glasses. Nardwuar's band, the **Evaporators**, play on **Headhunters Patio** at 11pm tonight.
- › Someone isn't having a good time at SXSW. **Zachary Cole Smith**, frontman for Brooklyn indie rock quartet **DIIV**, posted this on the band's **Tumblr** page: "Hi Austin. Fuck SXSW. There ... I said it. Here, the music comes last. Five-minute set-up, no sound check, 15-minute set. The 'music' element is all a front, it's the first thing to be compro-

mised. Corporate money everywhere but in the hands of the artists, at what is really just a glorified corporate networking party," and goes on to blame "industry vampires on cocaine." My message to Smith: don't come to a Chinese buffet and complain there's no steak. The band's fourth official showcase goes down at the **Parish**, 12:10am.

- › Austin's best free, all-ages venue, **Trailer Space** records, hosts a full day of music with **Sonic Vault's** day party featuring locals like the **Boxing Lesson**, **Residual Kid**, **Lord Buffalo**, and more. At night, **Matador** head **Gerard Cosloy's** local label **12XU** presents six more bands including **Obnox**, **Sweet Talk**, and **Unholy Two**. When you drop in, please honor the store's maxim and "Bring Beer!"

- › Still thirsty? This year SXSW fades away into the slushiest holiday on the calendar, **St. Patrick's Day**. The **Scout Inn** celebrates Texas style with the **Green Armadillo Shamrock Spectacular**, starring Austin roots ballers the **Whiskey Shivers**, **Guy Forsyth**, **Warren Hood & the Goods**, **Wood & Wire**, and some drunken event called armadillo jousting. The kegs of green beer get tapped at 10am.
- › Out-of-towners: don't leave Austin without seeing **A Giant Dog**. One of our city's most unique and promising bands, they make every show a beer-soaked rager that leaves mysterious melodies bouncing around your consciousness forever. They hit **Beerland** tonight at 8:45pm.



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SONGWRITER SESSION: RICHARD THOMPSON

AUSTIN CONVENTION CENTER, FRIDAY, MARCH 15

No less an authority than Elvis Costello calls Richard Thompson the greatest songwriter Britain has ever produced. Hearing him delve into the details of his craft, his trusty Lowden by his side, only reinforced that sentiment. Thompson spoke about his early inspirations – jazz, Scottish dance records, early rock & roll, the Shadows – and how he wanted to avoid the blues-oriented direction of his Sixties peers by reconnecting Britain with its native music via Fairport Convention. Thompson addressed almost every aspect of songwriting: music or lyrics first, self-discipline, observational writing vs. confessional, prerecording prep, even songs he wished he'd written (Bob Dylan's "Tangled Up in Blue"). He also performed "Cold Kisses," "Snow Goose," and a riveting "1952 Vincent Black Lightning" as examples. Most incisively, he demonstrated the way his guitar virtuosity shapes his writing, and extolled the editing process. "What you leave out and suggest is very important," he noted. "You're trying to tell a story. Whatever you can suggest about what happened before can be a very strong feature of the song." He summed up the songwriter's outlook thusly: "If the world was flat, and you're the artist, you're on the rim where you can peek over the edge at the abyss. You're just off to the side enough to comment."

– Michael Toland



SXSW CONVERSATION: BOOTSY COLLINS & CHUCK D

AUSTIN CONVENTION CENTER, FRIDAY, MARCH 15

Words alone can't do the funk-rap continuum justice, but when Bootsy Collins recounts his musical evolution to Chuck D, being in the room is enough. Garbed in an oversized silver top hat and trademark sunglasses, Collins defined funk as "making something out of nothing." He wistfully described cutting records with James Brown at Cincinnati's King Records, an all-in-one label that allowed the band to witness the whole process. "We would go out on the dock where the foreman was at and watch them putting records on the truck," Collins recalled. To that, Chuck D called for an "Occupy the Air" movement, whereby local radio signals would be compelled to broadcast local artists. "To me, Clear Channel is poison," he said. Collins lamented the preponderance of mix-fixing shortcuts in today's music, an entirely reasonable position for someone who once worked for the notoriously unsatisfied Brown. Collins imitated Brown after a show, sitting in a chair, shaking his head and saying, "You ain't got it, son. You ain't got that one!" After discussing his first acid-fueled gig with George Clinton, Collins exhorted the audience to think like bands and build communities. "If we ain't vibing with each other," Collins said, "I call that playing with yourself."

– Greg Beets



BALLROOM DANCING

SXSW PANEL REVIEWS

SELLING ALBUMS IN A SPOTIFY WORLD

AUSTIN CONVENTION CENTER, FRIDAY, MARCH 15

Only 30 folks showed up for the "panel about finding and building an audience and helping them do what it is they want." If that's an analogy for the way that albums are selling these days, this panel needs to think up some solid answers. Dresden Dolls debutante Amanda Palmer spoke first, hypothesizing that "stealing music won't even be a thing" in a matter of five years. "It will be like stealing electricity – just find a plug." That mindset means that former British record shop owner Adam Tudhope has had to consider more than a few alternatives in copyrighted subscription listening, but those applications (Spotify, Rhapsody, MOG) have built what Mom + Pop Music GM Thaddeus Rudd calls "a bifurcated market that compensates songwriters with fractions of pennies." Rudd suggested those applications are also responsible for the "listen then leave" phenomenon: streaming an artist on Spotify and forgetting about them 15 minutes later. "That drives me crazy," pleaded Palmer. "I remember putting on a record and getting into the B-side, listening to the filler tracks because they were there and they eventually grew on you." Palmer traffics in those types of fans; last year she raised more than \$1 million through Kickstarter. "You have your \$25 fans, and the next group is good for \$100," she explained. "That's the way fans interact." That's also the way albums get made now.

– Chase Hoffberger



PHOTOS BY GARY MILLER

I'M JUST DEAD, I'M NOT GONE: LIFE & TIMES OF JIM DICKINSON

AUSTIN CONVENTION CENTER, FRIDAY, MARCH 15

Memphis' Jim Dickinson, whether you realize it or not, had been at the heart of rock & roll from its inception until his death at 67 in 2009. Musician on

historic records – his piano's on the Rolling Stones' "Wild Horses" – and producer for countless more (Big Star's *Third*, the Replacements' *Pleased to Meet Me*), not to mention rascal and raconteur, this panel's title – his self-composed epitaph – emphasized the truth Dickinson always told, sometimes to his detriment. To know Dickinson and to work with him was to love him, and this chorus of cohorts and loved ones testified by its roster alone: his widow Mary, sons Luther and Cody of North Mississippi Allstars, Big Star's Jody Stephens, Mojo Nixon, studio cohort Jim Lancaster, and panel moderator Joe Nick Patoski, who

managed True Believers when Dickinson produced them. As a group, they brought the man's generous, warped, hilarious spirit to life with an hour of anecdotal evidence of his importance. Jim Dickinson's great rock & roll codes: "If it don't shock the parents, it ain't rock & roll!" And, "My job is to protect the artist from the label!" Don't forget, "Never carry more than you can swallow!" Words to live by, all.

– Tim Stegall



RED MENACE: CUBA'S HEAVY METAL UNDERGROUND

AUSTIN CONVENTION CENTER, FRIDAY, MARCH 15

"There's a Cuban culture and we are not a part of that," said Joel Anderson of Cuban metal band the Ancestor. "We're part of that only when it's convenient. When the government wants to do something for the long-haired youth, they give us money to put on a concert. You must understand that in Cuba everything is political." To wit, Maxim Rock, the one Havana venue open to metal bands is state-owned and run, something *Scriptorium* zine writer Alex Salazar Sanchez calls a mixed blessing. It has the best equipment you'll find in Cuba, but at the same time, "It's kind of a ghetto," he says. "You have the place, but now it's difficult to arrange shows in other parts of the city." The cost of renting a sound system represents half a year's salary on the island. "You also need to buy lights, drumsticks, instruments," adds Anderson. "You split the cost between all the band members and you always find a way. You might have 500 to 600 people there and earn some money, but you will never make your investment back." As filmmaker Tracy Noelle Luz put it, "It took me four hours one day to get toilet paper and these guys are trying to get drum kits."

– Thomas Fawcett



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Sun, 3/17 - Dead Foxx Showcase, Feat. The Memorials (Los Angeles, CA) / Religious Girls (Oakland, CA) / Megafauna (Austin, TX) / BaiShui (Sichuan, China) / LITE (Tokyo, Japan) / Turbina (Nuevo Leon, Mexico) / Deathrow Tull (Brooklyn, NY) / Should We Run (San Francisco, CA) / Low Fat Getting High (Brooklyn, NY) / Aktar Aktar (Chicago, IL) / Scottie Slate (Phoenix, AZ) / Summer Flake (Adelaide, Australia) / Bang Topanga (Baytown, TX) / After Young (Baytown, TX) / Caches The Ghosts (Baytown, TX) / Cheap Skins (Austin, TX) / The Vultures Kit (Austin, TX) / Feuding Fathers (Austin, TX) / Trophy Wives (Austin, TX) / Nottlando (Austin, TX) / Cordial (Houston, TX) / Giant Battle Monster (Houston, TX) / Clean Up (Fl. Worth, TX) / Another Run (Houston, TX) (12noon-2AM, No Cover!)

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DAY PARTY CRAWL

PUBLIC RADIO ROCKS THE SXSW DAY STAGE

AUSTIN CONVENTION CENTER, FRIDAY, MARCH 15

Divine Fits has attacked SXSW with the desperate tenacity of an unknown band still looking for its break – not what you'd expect from a group led by two of the most successful indie rock songwriters of the past decade. On disc, Divine Fits gives equal sway to

forebears Spoon and Handsome Furs, with black-lit electro-rock and taut Krautrock groove. Live, Britt Daniel rides shotgun to Dan Boeckner, supporting more than leading, though he delivered the final dagger in "Shivers." That was only the noon hour for the Radio Day Stage, an air-conditioned oasis in the din of SXSW offering the sort of eclectic billing hallmark of local sponsor, KUTX: **Vampire Weekend**, **Dawes**, and the overwrought indie soul of Seattle's **Pickwick**. **Emmylou Harris & Rodney Crowell** reunited for an all-too-brief teaser of their duets album, *Old Yellow Moon*, that didn't even scratch the surface of their respective catalogs. Solo and acoustic, **Iron & Wine's** Sam Beam took a couple requests (the tender "Naked as We Came") in a refreshingly unscripted set that



Divine Fits

traded his folk mystique for bare honesty and light humor. "Titles are hard to come by," he remarked in regards to "Grace for Saints and Ramblers," a stellar cut from his upcoming album, *Ghost on Ghost*. Daptone Records' big payday, **Charles Bradley** delivered a bruising soul revue with fall-to-the-knees sincerity that had some dancing in the aisles. "Can we go to church?" Barkley asked before the scarred plea "How Long." Yes, anytime. – Austin Powell



SANDY CARSON

'SPIN' PARTY: KENDRICK LAMAR

STUBB'S, FRIDAY, MARCH 15

"Who's been fucking with me since day one?" So asked Compton's Kendrick Lamar during his late-afternoon set for *Spin's* annual day party at Stubb's. While the dusty backyard bill boasted hot-ticket names like Solange and CHVRCHES, the crowd doubled when Lamar took the stage. The young rapper was one of the most anticipated acts at South by Southwest this year and he knew it. He spiraled through cuts from his major label debut, *good kid, M.A.A.D. city*, and lesser known work from earlier *Section.80*. No one in the crowd seemed lost. Lamar often let the beat fade for audience interaction, letting crowdsourced call backs fill in his gaps. Aware of his obvious name recognition, he didn't rely on it, instead throwing the Beach House-sampled "Money Trees," "Swimming Pools," and "Backseat Freestyle" into a set list brimming with his typical, confident pomp. He spit album-quality lines without batting an eyelash. Of the hyped acts at SXSW this year, he was most impressive. Kendrick Lamar is here to stay, ya bish. – Abby Johnston

FRIGHTENED RABBIT, ALT-J

WATERLOO RECORDS, FRIDAY, MARCH 15

Sunlight blessed and cursed the Waterloo parking lot. Sunblock proved no match for a parking lot stage enclosed by a chainlink fence, evaporating lotion perfuming the air. I'm not complaining, though, not when a band like Frightened Rabbit plays for free at an emporium for music. The Scottish quintet are vindictive lovers, keeping heart strings frayed, but it's nothing a swift acoustic strum can't solve. Mumford & Sons might owe them



Alt-J

TODD N. THOMPSON

back tax. Three albums in and the wounds feel as fresh as ever. The fashionable Alt-J were up next, so the day-trippers held their breath and waited ... and waited and waited, as a few keyboards were listlessly assembled onstage. The sun sizzled, and the uncommitted bailed. Once the UK quartet finally started playing, some 20 minutes late, crystalized guitar grooves from last year's Mercury Prize-winner *An Awesome Wave* did their best to beat off the sunstroke. I'd rather have retreated to higher ground, but the die-hards were well represented. Fidgety English black-and-blue pop isn't the easiest way to immaculate notoriety, but like Foals before them, Alt-J found a way. The line wrapped around the fence, nothing but longing faces. Color me impressed. – Luke Winkie

PATTY GRIFFIN

THE CASTLE, FRIDAY, MARCH 15

It was the kind of record label party that doesn't happen very often these days. Open bar, barbecue from Lamberts, a goody bag, and appearances by label-mates Steve Earle, Buddy Miller & Jim Lauderdale, and the Mastersons in a mission-styled church from the Twenties elaborately furnished into a unique residence/reception space in South Austin. All to announce that Austin's Patty Griffin has signed to New West and has a new disc due May 7, *American Kid*. Griffin played 30 minutes of new songs and first blush showed off as diverse a collection of songs as she's ever released. She began with a briskly strummed stomp, "Don't Let Me in Florida," after which she explained, "I'm so nervous that I left out a verse to that." Then she announced that March 16 is her 49th birthday, offering another reason to celebrate. The songs on *American Kid* were conceived on the highways between Nashville and Austin, Griffin noted before playing a poignant story about a loose dog she saw on one of those roads, "Wild Old Dog." There was a song about her grandparents that was old-timey and bawdy, but she wrapped it up tenderly, as she does on the record, with torchy ballad "Gonna Miss You When You're Gone." – Jim Caligiuri



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LIVE SHOTS

SXSW SHOWCASE REVIEWS



JOHN ANDERSON

CHARLOTTE CHURCH VEVO TV CONTROL ROOM, FRIDAY, MARCH 15

At 27, Charlotte Church has spent nearly half her life in the UK media spotlight. The Welsh songstress might have thought she was foiling the paparazzi with her gray bouffant wig and vaguely Victorian mumuu, but there was no mistaking the voice of the classically trained former teen sensation. Church could sing "Ave Maria" or "Hallelujah" and passersby would have to sit down and shut up. For her current modus, Church uses her voice to establish a transcendent presence, her vocals occasionally looped on a series of compositions she's tracking for an independently produced series of five EPs. Though barely 200 people found their way to her performance, Church was unfussy and professional. On the second song, "I Can Dream," a Goan-style trip-hop meditation, the lyrics were virtually unintelligible, yet the turmoil operatically conveyed. Despite its Katy Perry title, single "Glitterbombed" bristled with Björk level pyrotechnical vox, but also showed a side of Church still lingering from her Celtic Woman performances. The singer came backed by a quintet featuring two drummers, which helped complete the fusion of rock and classical. If she can work out the compositional formula, Charlotte Church will join the likes of Kate Bush and Sinéad O'Connor as a fierce new voice for her own generation. — Dan Oko



SHELLEY HIAM

MAC DEMARCO SWAN DIVE, FRIDAY, MARCH 15

The first thing I see when I walk into the Swan Dive is a member of Mac DeMarco's band flat on his back, eyes closed in the corner of the stage. I'm not sure if it's a bad trip, a rough night, or simply some much-needed shut-eye in the back-half of a long week. Whatever it was, nobody seemed to mind. We babbled and bullshitted as the rest of the band tuned up, but he didn't move a muscle until it was time to get up and play. It fits that DeMarco, the 22-year-old gap-toothed Montreal songwriter, keeps things deliriously adrift. Breakout album 2 dances in solitude, impervious to the troubled waters below. Here, DeMarco wears a raggedy hat, oversized shirt, and an ancient pair of jeans as he sings a song about his favorite cigarette. Fame found him when he wasn't looking, but he remains indifferent to the whole proceeding. He bugs out his eyes and tumbles to the ground with his guitar, just trying to entertain himself. A few day-drinkers in the front row cheer. Meet a twentysomething musician severed independent from all the 21st century implications. No hashtags, just a few songs and a big goofy smile. — Luke Winkie



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[GIBSON ROOM] Requiemme Mgmt Music: Okapi Sun 7:30-8:00pm | The Creepy Creeps 8:18-8:50pm | Tijuana Panthers 9:05-9:45pm | Hills Like Elephants 10:00-10:45pm | Gram Rabbit 11-11:45pm | Kid Congo & The Pink Monkey Birds 12-12:45am | El Vez 1-1:50am

[ROOFTOP] Sounds of Australia: Holy Balm 8-8:40pm | Hiatus Kaiyote 9-9:40pm | Gold Fields 10-10:40pm | Flume 11-11:40pm | Seth Sentry 12-12:40am | 360 1-1:40am

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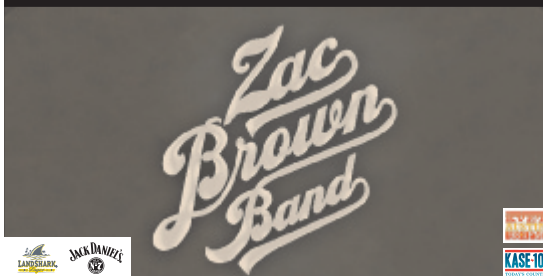


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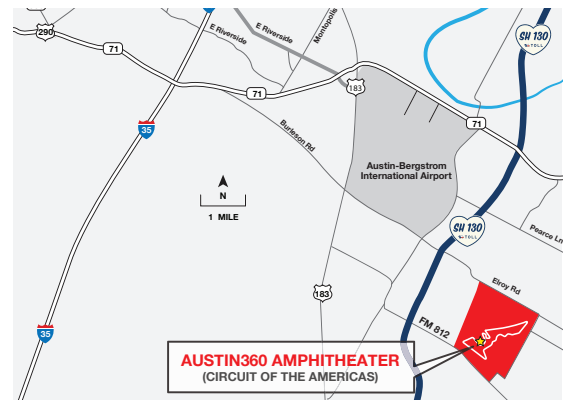


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PHOSPHORESCENT BAR 96, FRIDAY, MARCH 15

Phosphorescent toured hard for two years behind 2010 breakthrough *Here's to Taking It Easy*, drugs, booze, and infidelity doled out in near-equal measure. "I lost the place, lost the girl, and lost my mind," leader Matthew Houck conceded recently to Pitchfork. He stumbled upon something truly remarkable in return: a near masterpiece in the upcoming *Muchacho*, and a road-tested live band finally as commanding as Houck's cracked-country voice. Both were evident in opener "Terror in the Canyons (The Wounded Master)," with the Brooklyn songsmith caught between competing, contradictory impulses. "See, I was the wounded master, oh then I was the slave," he sang. "My hands and my mouth, aw honey, they would not behave." While Bar 96 – a makeshift outdoor stage on Rainey Street – proved less than ideal, battling Festival bleed-over and frequent crowd chatter, Phosphorescent powered through. Now a sextet, with two keyboardists and a second percussionist accounting for the loss of local pedal steel sideman Ricky Ray Jackson, the band offered a rough-and-tumble backdrop to Houck's wounded narratives, swelling with rolling keys and moments of barbed glory in "A Picture of Our Torn Up Praise" and "Wolves." "I feel like we just got warmed up," Houck remarked before closer "Los Angeles." He was right. The set was short and bitter, but it also left plenty to look forward to.

– Austin Powell

LIVE SHOTS

SXSW SHOWCASE REVIEWS

FIDLAR

CLIVE BAR, FRIDAY,
MARCH 15

Coke, crack, smack, dope, whatever. Whatever you got, these little fucks in FIDLAR sure want. And like the punk vagabonds the four young Los Angeles masochists are, they'll take every occasion they can get to remind you just how badly they could use a fix. "South

by Southwest, where cocaine's legal," diminutive frontman Zac Carper offered after plotting for "Cheap Beer," mountains of weed, and a few females for drummer Max Kuehn. "You can buy it at stores, I seen it!" The quartet's skater punk madness goes down like cheap coke: zero-to-sixty like "White on White" and rough as a jagged razor around the edges. It's the type of stuff that'll get you psyched it made your ears bleed. Antihero anthem "Stoked and Broke" and catchy, revved up single "No Waves" set an early bar for the charmingly deviant "Max Can't Surf" and a refurbished cover of the Descendents' "Suburban Home." "Be stoked on life, and be stoked forever," Carper shouted with the bright-eyed look of a kid who didn't know just how pissed off his liver had grown.

– Chase Hoffberger

PHOTOS BY SANDY CARSON



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LIVE SHOTS

SXSW SHOWCASE REVIEWS



Eric Burdon

ERIC BURDON, LOST BROTHERS, HOWLIN' BROTHERS

STAGE ON SIXTH PATIO, FRIDAY, MARCH 15

If last year's SXSW announced the resurrection of Eric Burdon behind Bruce Springsteen's keynote praise, then this year cemented the comeback as the Animal and War monger returned with an impressive new album and unabated fire onstage. Before Burdon blew away the Sixth Street back alley though, Brendan Benson's new Readymade Records showcased two recent releases by bands of (nonrelated) brothers. Irish duo the Lost Brothers offered exceptional interplay between their acoustic guitars, building from deceptively simple folk structures with tight paired harmonies from their recent *The Passing of the Night*, while their cover of "Moon River" reinforced their affable Simon & Garfunkel style. Nashville trio the Howlin' Brothers meanwhile sparked the grass between fiddle, upright bass, and guitar, complete with a board for flat-footing given full effect. As much energy as the young stompers exuded, it couldn't compare to Burdon's epic emergence on "Spill the Wine," his sextet laying down funky blues as he rifled through hits including "We Gotta Get Out of This Place" and "The House of the Rising Sun." Burdon's new material, first and foremost "Water" from *'Til Your River Runs Dry*, was on fire, part and parcel of a cathartic, pounding set full of nostalgia, but not a lick of sentimentality.

— Doug Freeman

SHELLEY HAHN



The Flaming Lips' Wayne Coyne

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THE FLAMING LIPS, JIM JAMES

AUDITORIUM SHORES, FRIDAY, MARCH 15

Jim James' spiritually inclined, soul-searing trip-hop-rock felt like church, dark and sacred. From the opening strains of "State of the Art (A.E.I.O.U.," to the meditative minor key of "All Is Forgiven," the My Morning Jacket frontman ministered to all those present, and it was transcendent. Then the Flaming Lips took the stage and crashed that transcendental plane to smithereens. As Lips frontman Wayne Coyne prepared his cumbersome prop, a fake baby strapped to his body with dozens of lighted tubes, he issued a warning: "We've got an album none of you have heard, and a show we haven't even seen, so if we fuck up, go back home and tell everyone we rocked it out." The band subjected the rapidly dwindling crowd to an hour of oddly paced new material interspersed with drawing, unintelligible patter from Coyne, which felt like an enormous middle finger to the audience, 90% of which comprised families, gray-haired folks on dates, and chubby sorority girls sucking booze-infused Jell-O out of veterinary syringes. These people want the bunny suits, the confetti cannons, the upbeat songs they can sing along to and that make them feel happy, not watch a man yank a grown woman around by the hair in the name of "art." — *Melanie Haupt*

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LIVE SHOTS

SXSW SHOWCASE REVIEWS



Josy

SHELLEY HAN

JAPAN NITE ELYSIUM, FRIDAY, MARCH 15

Don't let the name fool you. **Kao=S** banishes carnage: graceful, passionate, but controlled, fusing epic rock sensibilities with Noh theatre formality. The voice of Kaori Kawabuchi – fox-masked singer, katana-wielding dancer – weaves into Daisuke Kaminaga's flutes. Glimpse the combat boots beneath her kimono, the front-woman back-to-back with guitarist Shuji Yamagiri like smirking Toxic Twins. Then she launches an Iron Maiden-esque soar, while Jack Tsugaru-Syamisen, his foot on the stage monitor Steve Harris-style, brings power chord instincts to his three-stringed shamisen. If Kao=S belie their name, then **Jake Stone Garage** embrace who they are with a cocky, too-cool-for-school sneer, all greased up with four-to-the-floor jittering rock & roll – *Creem* cover stars in the making. **Josy** could be their sorority neighbors, one horn section away from being a classic party band. Like an *Animal House* crush come to life, the female quartet sway and rock with Japan's full-hearted love of Sixties pop, shining with a Korg verve. **Pirates Canoe** are their milder, meeker little sisters. Like their home Kansai region's cherry blossoms transplanted to Lake Woebegone, their lilting harmonies are scented with charm. Abandoning their Captain Hook aesthetic for some Texas chic, their acoustic trip to the "Love Shack" promised hand-holding and gentle smiles.

– Richard Whittaker

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LIVE SHOTS
SXSW SHOWCASE REVIEWS



JOHN ANDERSON

TERAKAFT

SPEAKEASY, FRIDAY, MARCH 15

Not unexpectedly, some of the members of Malian band Terakaft, which means caravan in their native language Tamasheq, had visa problems and weren't able to make it into the United States. The two lead forces behind the group, guitarists/vocalists Samou Ag Ahmed and Liya Ag Ablil, arrived in Austin, however, and were aided live by their bus driver cum bass player Manny Flores. Dressed in traditional black garb that only exposed their hands and faces, Terakaft performed what they refer to as desert rock and blues, a reflection of the stark atmosphere of their Sahara desert homeland. An offshoot of the better known Tinariwen, the trio laid out five trance grooves, embodied by pulsing bass, almost click-track precise rhythm guitar, single-note guitar solos, and vocal harmonies that seemed imploring for something better than desert life. Truthfully, the lyrical content was a barrier to enjoying this music. One song found the lead duo bouncing and smiling as if to urge the crowd toward a happy space without much success. Still, what was offered was close to what Terakaft sounds like on record, minus the heartbeat percussion that makes their sound intricate.

— Jim Caligiuri

CELSO PIÑA

MEXICAN AMERICAN CULTURAL CENTER, FRIDAY, MARCH 15

A free concert in the massive courtyard of the Mexican American Cultural Center, the Pan Americana showcase was noticeably more democratic than most official SXSW shows. No hierarchical lines separated the haves and have-nots and the old line proved perfect: "Badges? We don't need no stinkin' badges!" The people's festival was a family affair, with babies abound and a cluster of fold-up chairs for those that camped out since early evening to enjoy the blaring salsa of Grupo Fantasma and dubbed-out cumbia-step of Corpus Christi selector El Dusty. Squeezebox maestro and headliner Celso Piña led a sevenpiece band in an hour-plus set of crowd-pleasing cumbias. The 59-year-old El Rebelde del Acordeón looks like a Mexican Kenny Rogers and filled the floor with the rollicking rumble of "Cumbia Sobre el Rio" (originally recorded with Control Machete) and all other manner of cumbia ("Cumbia Poder," Cumbia En Mi Tierra, "Cumbia de Cualquiera") from the Monterrey legend's nearly two dozen albums. Several fans added percussion with *guiros* brought from home and the applause winner of an onstage dance contest was easily eight months pregnant. It was that kind of party, and the crowd gleefully repeated the mantra that the Cacique de la Campana recited between nearly every song: ¡Arriba Austin! ¡Arriba Monterrey! ¡Arriba México!

— Thomas Fawcett



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GARY MILLER

DEPECHE MODE

BRAZOS HALL, FRIDAY, MARCH 15

On Wednesday's SXSW Interview panel, Depeche Mode spoke of its Festival showcase with a certain air of curiosity. For the veteran English trio, stadiums are par for the course, and while a warehouse in Austin pales in comparison to normal venues, the electronic OGs played with the same grandiosity for an hour. Dave Gahan slinked around stage, still every bit the frontman he was in the band's Eighties/Nineties heyday. SXSW could be the smartest promotional stop for upcoming album *Delta Machine*, with new cuts "Angel" and "Heaven" evincing the same noir blues electro spirit as *Violator*, if not exactly the same audience reaction. When Gahan and company began "Personal Jesus," it came off like a striptease, slow and sexy until just the right moment — "Reach out and touch faith." The room vibrated, the iconic riff that drives the song giving off waves of energy. The band dipped back into its 30-year catalog with "Walking in My Shoes" and "Only When I Lose Myself," but the closer and highlight was another *Violator* track. Gahan could've pulled off "Enjoy the Silence" without singing at all, but his unmistakable croon melded with the collective voice of the crowd for a deservedly epic ending.

— Abby Johnston

LIVE SHOTS

SXSW SHOWCASE REVIEWS

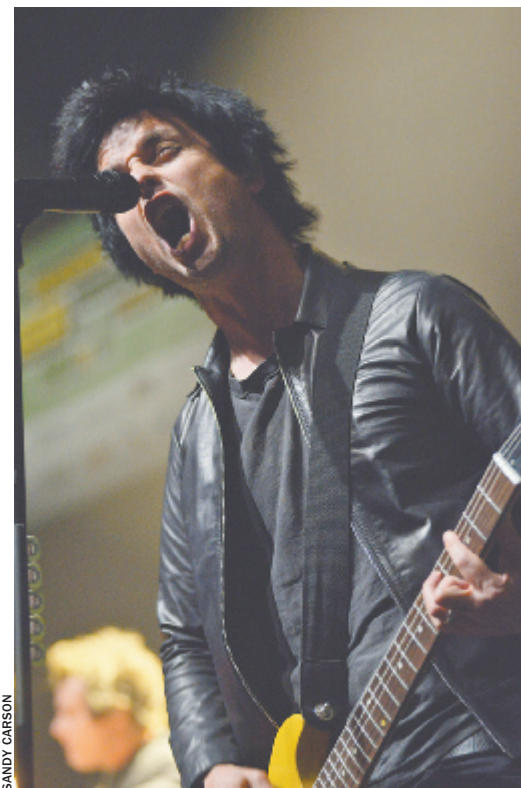


JOHN ANDERSON

GREEN DAY

ACL LIVE AT THE MOODY THEATER, FRIDAY, MARCH 15

The Green Day of today rolls quite different from the Green Day of 1993. The latter band pulled up to Emo's in a used bookmobile, loaded minimal equipment onto the stage themselves, and unleashed several short sharp shocks that suggested the Buzzcocks or Generation X with a bratty sense of humor. Then they encored with "My Generation" segued into "Jessie's Girl." Fast-forward to 2013. Green Day remains decidedly punk rock, but since their audience could now sell out the new Emo's East for a week straight, the scale of everything gets more grandiose. Which doesn't mean they suck. Quite the contrary. The new millennial Green Day still acts like 19-year-olds who just discovered the Clash. They still stand as a united frontline, Billie Joe Armstrong still whips himself into a Joe Strummer-like frenzy, and their songs still get arranged as a series of dynamic explosions. Having ascended to theatres and arenas, as opposed to grotty punk rock pits, the Bay Area trio takes on a more Springsteenian scale. Supplemented by longtime touring guitarist Jason White, plus a keyboardist and yet another auxiliary singer/guitarist, and as always grounded by bassist Mike Dirnt and drummer Tré Cool, Green Day today extends its operatic mini epics with hand-clapping and drops in volume to induce sing-alongs. Yet the impish spirit of 1993 isn't lost. Three times Armstrong dragged audience members up onstage, a young teen rewarding the frontman with a sloppy kiss on "Know Your Enemy,"



SANDY CARSON

while another kid got handed the mic for an off-key third verse on "Longview." Somewhere in the middle, songs devolved into brief, Replacements-style snotty covers of "Sweet Child o' Mine," "Highway to Hell," the Isley Brothers' "Shout," and even "Hey Jude." A familiar blue Japanese Stratocaster copy materialized around Armstrong's neck: "I wrote this song in 1993. It's called 'Burn Out!'" Green Day proved anything but that.

— Tim Stegall

KADAVAR

REBELS HONKY TONK, FRIDAY, MARCH 15

With the continuing swath cut through the rock underground by Me Decade-style hard rock bands, it was inevitable that the nebulously defined late-Sixties/early-Seventies garage grunge known as proto-metal would also undergo a revival. Swedish psych blues demons Graveyard rule that particular roost, but if this South by Southwest coming out is any indication, the impressively hirsute Kadavar deserves the same devotional bong hits. The Berlin trio's bluesy brawn extends a hand more than it raises a fist, its fuzz-kissed riffs and lysergic libretto inviting the crowd into its misty world instead of pummeling it into the wooden dance floor. "Black Sun," "Goddess of Dawn," and the epic "Purple Sage" cut through the same acid fog they created, their presence beside a mechanical bull no stranger than the desperate cry of "I want to live inside your head!" While Lupus Lindemann's roiling six-stringing and spaced-out howl frontload the tunes with surprising soul, drummer Tiger proves to be the band's secret weapon, his driving yet sophisticated kit work giving Kadavar as much grace as power. Less aggressive than self-confident, Kadavar boasts a swing that comes with a deep understanding of the ways rhythm drives the best rock & roll.

— Michael Toland



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AFTER A FASHION

BY STEPHEN MACMILLAN MOSER



SXSW perennial favorite Texas songbird Solange rewired the crowd at the Fader/Converse Fort main stage.

PHOTOS BY SEABROOK JONES

Co-owners Marley Marosy (l) and Stephanie Demopoulos spread the joy at Austin's new vintage emporium, Kings Road, now open at Sixth & Red River.



AWARDED So the breathless rumors of **Johnny Depp** showing up at the **Austin Music Awards** were just that. Rumors. Then there was the rumor that it was **Prince** who would make a special appearance. Another rumor. But the show didn't need Johnny Depp or Prince to make it fabulous. The award winners and performers themselves made it fabulous. From the touching opening speech in which my **sister Margaret** (recently diagnosed with and receiv-

ing treatment for cancer) paid tribute to our mother **Phyllis Stegall** (a cancer survivor herself, now with three out of four of her children actively battling cancer); to a sober and loving tribute to **SXSW Creative Director Brent Grulke** who passed away recently; to the sheer joy and passion of the winners. The dynamic **Gary Clark Jr.** won just about every possible award – it might as well have been called the Gary Clark Jr. Show. My friend **John Pointer**

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won for Best Classical Guitar, and another friend, **Morgan Sorne**, won Best Avant-Garde/Experimental. The **Whiskey Sisters** won Best New Band, and my favorite winner was **Strange Brew** for Best New Club. It's certainly my favorite coffee shop. For me, the **Trishas** were faaabolous. Sharp and stylish, I just drooled over them. And of course, the most stylishly dressed singer-songwriter is **Alejandro**, who played a searing set. I showed up in the nick of time for my mother's tribute, with a stylish entourage primarily wearing my new **Made in Heaven** collection. **Jacki Oh** wore a black dress and coat trimmed in coque feathers, which is destined for the **DIFFA Dallas** auction; **Eva Strangelove** wore a sheath of flat black sequins trimmed in sheared beaver; **Grant Hicks** wore the coque feather-trimmed platinum and black brocade jacket (also destined for the DIFFA Dallas auction); and I wore the new mulberry-colored velvet and metallic brocade sultan coat with Islamic brocade jeans (also destined for DIFFA Dallas). **Adam Curry**, **Micky Hoogendijk**, **Guy Garcia**, and **Erin Boubel** rounded out our group, and we stayed until the interrogation lights came on and forced us to go to the *really* late night parties...

GBGG Austin is loaded with events with names that are plays on SXSW. Well, let me assure you here and now that the free (except for parking) and family-friendly **GayBiGayGay** is far more than just a play on words. Tomorrow, Sunday, March 17, the last day of SXSW, from noon to midnight, at 3506 Rogge Ln., just off of Springdale, GBGG invites guests to follow the balloons, streamers, signs, and gays to enjoy a day of music, fun, food, and drinks. Bring a blanket, snacks, and cash for the food trailer, beer station, and must-have merchandise. With an **Aron Taylor** photo booth, set design by **Aaron Flynn**, and live art installations by **Rachael Shannon** and **Jason Rosen**, guests will enjoy the best of SXSW queer culture (see full lineup in today's **Gay Place**, p.26.) *Be there or be Cher!*

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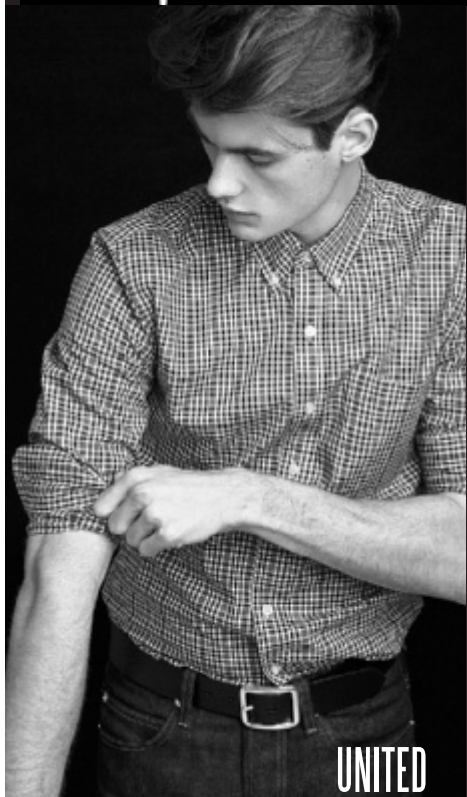


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 6-7PM AMY ARANI (AUSTIN)
 7-8PM KYLE EVANS
 8-9:15PM BETH BOMBARA (ST. LOUIS)
 9:30PM-10:30PM JANE THATCHER (DENVER)
 11PM-12AM RUNNING STILL (JERUSALEM)
 12:30AM-1:30AM DOUGLAS JAY BOYD (AUSTIN)

FRIDAY, MARCH 15
 5-6PM MARK AND JENNY HOLDER
 6-7:15PM COLT LANDON BAKER
 7:30PM - 8:30PM SARAH PIERCE (AUSTIN)
 8:45 - 9:45PM POOR YORICK (AUSTIN)
 10PM - 11PM JULIE NOLEN
 11:150PM-12:15AMERIC BETTENCOURT
 12:30PM-1:30AM KATHA HARRIS

SATURDAY, MARCH 16
 FLANFIRE SHOWCASE (HOSTED BY DUGGAN FLANAKIN)
 11AM-11:45AM CHRIS STRAND (AUSTIN)
 12-12:45PM KYLE OFIDANI (AUSTIN)
 1-1:45PM ACOUSTIC MINDS (PORTLAND, OR)
 2-3PM NANCY DUTRA (TORONTO)
 3:30 - 4:30PM THE SPARROWMAKERS (AUSTIN)
 5-6PM FIVE AND DIME (AUSTIN)
 6:30-7:30PM THE MINOR PLANETS (MINNEAPOLIS)
 8-8:45PM RUSSELL BARTLETT (AUSTIN)
 9-9:45PM WAYLOR WAYNE (LOS ANGELES)
 10PM-11:45PM PATRICK BROOKS (AUSTIN)
 11:30PM-12:15AM KATIE FRANK AND THE PHEROMONES (PHILADELPHIA)
 12:30AM - 1:30AM BEX MARSHALL (LONDON)

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FRIDAY, MARCH 15
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 6:30 - 7:30PM GRANDKIDS
 8-9PM CREE RIDER FAMILY BAND (ST. LOUIS)
 9:30PM-10:30PM CHOCTAW WILDFIRE (AUSTIN)
 11PM - CLOSE ACOUSTIC MINDS (PORTLAND)

SATURDAY, MARCH 16
 11AM - 12 NOON THE BARE FEAT (AUSTIN)
 12:30 - 1:30PM DAN ORLANDO (PHILADELPHIA, NEW YORK CITY)
 2-3PM THEE, IDEA MEN (PHILADELPHIA)
 3:30 - 4:30PM MARK PORK CHOP HOLDER
 5-6PM COLT LANDON BAKER
 6:30 - 7:30PM THE DELEGATION (AUSTIN)
 8-9PM POOR YORICK (AUSTIN)
 9:30PM-10:30PM JULIE NOLEN AND TELLING STORIES (AUSTIN)
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BY KATE X MESSER

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DEWANI KNOWLES

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HATE TO SEE YOU LEAVE

But, you know ... love to watch you go. Oof! And go and go and go you shall on this last day-into-night of crazy madness. Stay in touch after you return home, would you please?

The **Gay Place** loves you. See you at **GayBiGayGay?** gayplace@austinchronicle.com, austinchronicle.com/gay.

ON OUR SATUR-GAYDAR

THE AGENDA NO.3 The Gay Place, in collaboration with our local Austin Gay and Lesbian Chamber of Commerce present issue No.3 of a digest-sized gay publication promoting economic equality and gender diversity. We'd sure love for you to take one home with you. All over town. Free. www.austinagenda.com.

CONTINENTAL Malcolm Ingram's take on the heyday of NYC's Continental Baths. 11am. Zach's Topfer Theatre, 202 S. Lamar. SXSW film badges/tickets.

CHRISTEENE'S 'BIG SHOT' VIDEO Austin's adorable gutter slut premieres her new PJ Raval-directed jam. 11:30am. Rollins Studio Theatre at the Long Center, 701 W. Riverside. SXSW film badges/tickets.

GBFF To what lengths would you go to get your own Gay Best Friend Forever? 11am. Vimeo Theater at Austin Convention Center. SXSW film badges/tickets.

THE PARTY THAT FELL TO EARTH Dana Falconberry, Brass Bed, Social Studies, and more highlight this afternoon "tea" (aka booze and food) at our house of wig, etc. 11:30am-9pm. Maison d'Etoile, 2109 E. Cesar Chavez, 344-9173.

CQ RECORDS SXSW SHOWCASE The French Inhales (Austin), Manatees (Memphis). Burgers, dogs, BBQ, and BYOB. Noon. 2208 E. 18th. Free. www.facebook.com/thefrenchinhales.

BIG FREEDIA & NAKIA Not together, necessarily, but in a brilliant bit of programming, right next to each other on the day stage: NOLA's queen diva and Austin's fave bear have got the bounce and the Voice! Noon & 1pm. Austin Convention Center, 500 E. Cesar Chavez. Nakia on his own, 1am. Bar 96, 96 Rainey. SXSW badges/wristbands.

UGLY FEST Foot Patrol, Bumping Uglies, MC Sweet Tea, Jad Fair, and more at the leather bar. 2:30pm-2am. Chain Drive, 504 Willow, 480-9017.

PEREZ HILTON'S ONE NIGHT IN AUSTIN Kerli, Angel Haze, StooShe, Charli XCX, Capital Cities, Wynter Gordon, Lissie, Paloma Faith, Macklemore & Ryan Lewis, Brooke Candy. 5:55pm-2am. Austin Music Hall, 208 Nueces. SXSW badges/wristbands.



Nakia and Big Freedia, together! Sort of!

DEWANI KNOWLES



JOHN LEACH

NOLA BOUNCE: KATEY RED AND MANY MORE You better bounce! Katey heads up a showcase that includes Cheeky Blakk, first bounce white-boy rapper Culotta Rock, Diamond Dolls, Magnolia Rhome, and so many more. 7pm-2am. The 512 Bar, 408 E. Sixth, 228-6097. SXSW badges/wristbands.

OUTLANDER FEST Free, free, free LGBT. Tonight features F.O.X. (formerly Angry vs. the Bear), Eleven: Eleven, Gone by Daylight, Awkward Robot, We Are Voices, Sugar Baron, Aly Tadros, Sami Grisafe, Grrlz Will Be Boiz, and more. Oilcan Harry's, 211 W. Fourth, 320-8823. Free. www.theoutlanderproject.com.

SX NORTH LAMAR A celebration of the power of women in music at Austin's must-visit feminist bookstore. 7pm. BookWoman, 5501 N. Lamar #105-A, 472-2785. Free. www.ebookwoman.com.

'ALL OR NOTHIN': QUEER AS SHIT SHOWCASE Fist-Ting, Total Unicorn, Mom Jeans, Blunt Der Hol, Bonde Do Role (!!!), A Blonde Guava, Double Duchess, Vacation Eyes, Full Time, White Walls, Poof Pony, Mouthfeel, Young Creature, S.I.R., Dylan Reece, and C-Bass. And a few other names we probably shouldn't mention, brought to you by our pals at Mouthfeel ATX, S.I.R., Alien She, and Q Toys. 7pm-2am. Cheer Up Charlie's, 1104 E. Sixth, 431-2133. www.facebook.com/mouthfeelatx.

THE RAWK SHOW Cherie Lily, Oaktown 3-5-7s, Althea Trix, Yo Majesty, Andrew WK, Cheeky Blak, Dena, Kai Lee Mykels, Sabra JohnSin, Erica Nix, Apollo Zeitgeist, Double Duchess, and more. 8pm. Spider House Ballroom, 2906 Fruth, 480-9562.

MERCHANDISE Will love tear this Tampa, Fla., band apart? Again? 9pm. Red 7, 611 E. Seventh. SXSW badges/wristbands.

MAJICAL CLOUDZ Chests-full of earnest, intent vocals slathered over sympathetic synth washes. 9:30pm. Mohawk, 912 Red River. SXSW badges/wristbands.

SKY FERREIRA Oh, lady. Don't be embarrassed - we all like a li'l Sky. 10pm. Stubb's, 801 Red River. SXSW badges/wristbands.

LE1F Gettin' light in his loafers, y'all! 11pm. Mohawk, 912 Red River. SXSW badges/wristbands.

BAAUER Barely legal DJ (OK, OK, he's 23) from New York City kills on the mix - even if it's sometimes the Harlem Shake. 11:30pm. Viceland, 401 E. Cesar Chavez. 12:15am. 1100 Warehouse, 1100 E. Fifth. SXSW badges/wristbands.

RUSTIE UK producer; everyone's freakin'. 1:15am. Barcelona, 209 E. Sixth. SXSW badges/wristbands.

HO-RIZON SUNDAY

GAYBIGAYGAY 2013 Holy gay moly, bat boy, the GayBi lineup is POW! ZAP! BANG! ZOWIE!!! Grazin' in the grass, can you dig it? Here's the latest as we know it: LE1F, Light Asylum, Avan Lava, Christeene, Double Duchess, Bonaparte, the Dead Ships, Nakia, Spires That in the Sunset Rise, Lonesome Leash, Bitterheart Society, Lord Douglas Phillips (reunion featuring Two Nice Girls and Girls in the Nose, and more), Yo Majesty, Abdu Ali, Fantasy featuring Khattie Q, Jimmy Jean Fontenot; also, interactive per-act for your activating: roll the dice with the Psychopomp, Poo Poo Platter, grunt and groan with Workout With Erica Nix, and look your snappiest in the Aron Taylor photo booth. The mise-en-scène is the most heart-bursting of the entire conference season: Revel in the set design by Aaron Flynn; puffy, yummy live art installations by Rachael Shannon and Jason Rosen; and unicorns and you prancing across spring meadows. Spread out on picnic blankets (if you see my **Hulk Hogan** sleeping bag, come say heeeeeeeyyy!), and take in the joy and wonderment that is the Austin queer community opening her arms (and other parts) to the entire planet and beyond. All day; all gay! All yay! Sun., March 17, noon-12mid. Springdale & Rogge (the 2011 location). Free and open to the public. All ages. www.gaybigaygay.com.

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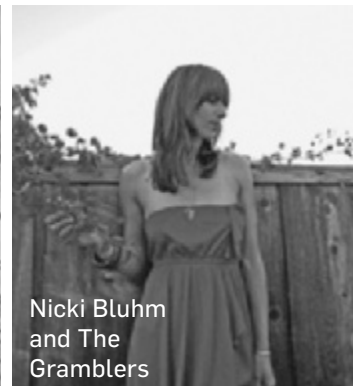
Robert Randolph and The Family Band



Carolyn Wonderland



JJ Grey & Mofro



Nicki Bluhm and The Gramblers



Spirit Family Reunion

SATURDAY 3/16



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- 11:30 am GATES OPEN
- 12:30pm **The Mother Hips** (San Francisco CA)
- 1:30 pm **Nicki Bluhm and The Gramblers** (San Francisco CA)
- 2:30 pm **Spirit Family Reunion** (Brooklyn NY)
- 3:30 pm **James Hunter** (London UK-ENGLAND)
- 4:30 pm **JJ Grey & Mofro** (Jacksonville FL)
- 5:55 pm **Steve Earle** (San Antonio TX)
- 6:40 pm **Robert Randolph and The Family Band** (Ramsey NJ)
- 8:00 pm **The Midnight Ramble Band** (Woodstock NY) + **Special Guests Steve Earle, Ivan Neville, Cody & Luther Dickinson, Carolyn Wonderland, and more**



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Table with 12 columns: Time Slot, Venue, Artist/Event, Location, Time Slot, Venue, Artist/Event, Location, Time Slot, Venue, Artist/Event, Location. Columns are grouped by time slots: 7pm, 8pm, 9pm, 10pm, 11pm, 12mid, 1am.

SXSW MUSIC FESTIVAL VENUES - All Ages + 21 and Up + 18 and Up. A list of venues and their addresses, including Bass House, Empire Control Room, The Red Room, etc.

MY SXSW

BY DANA FALCONBERRY

12MID, BRASS HOUSE

As an Austin musician, I get asked how I feel about the South by Southwest masses descending upon my city. The short answer: I love it.

Yes, the traffic's horrifying, and yes, it's loud. But I get to play music all day long. I get to see bands I love, discover new favorites, hang out with longtime friends I don't get to see very often, and meet new people doing really cool things. This year my band has 15 shows and it's been magical so far. We played alongside some of our favorite bands at our label's official showcase (Antenna Farm Records). We played our PR company's awesome party (Riot Act Media) at Cheer Up Charlie's. And we just played a live KUTX radio show to a room filled with hundreds of people at 7am.

Some of my favorite SXSW moments, though, happen in-between the shows.

On Wednesday afternoon we had one show on East Sixth Street and another shortly after across town on West Sixth. Gina Dvorak (vocals, banjo) and I started the mile-and-a-half hike, guitars and gear in hand, right after our first set. We didn't last long. I got annoyed quickly with the overflowing sidewalks and the heat, so we started hitchhiking. At this point we were cutting it very close to make it on time. The first car drove by and laughed. The next guy made eye contact and slowed down enough for me to notice his empty back seat, and I pounced. I think I actually jumped on his car and told him we were getting in. He complied.

We sorted the destination details and then he asked us what band we were in.

"Dana Falconberry," I said, to which he squinted and shook his finger in the air, saying, "I've heard you guys before! Maybe on KUT? What's that one song, something about a rock or something?"

Gina and I appeased his request and broke into an a capella version of our song



TODD V. WOLFSON

"Petoskey Stone" as our generous driver, Clay, darted through hellish traffic and slayed dragons for us. We made it to the bar with just enough time to crash a *USA Today* party and steal their hummus before jumping onstage.

Thursday afternoon in-between shows we trekked over to a Downtown apartment complex for a recording session with our friend Chris from Halfway House, a blog based in Grand Rapids, Mich. He was a sweetheart

and fed us beer and water and let us lounge in his air-conditioning. We eventually all piled into a little room, using an air mattress as a sound barrier from the exploding streets below us. We gathered around one mic and sang a quiet version of one of our new songs. It was the perfect intermission from the fray.

Every year, the Annie Street Arts Collective hosts a secret show for more adventurous fans. This year it was held

under a bridge on Sixth Street, smack in the middle of the SXSW chaos, and we were lucky enough to play it. We were joined on the bill by Austin's Mother Falcon, Some Say Leland, and River Whyless. Lit only by candles and the occasional bike light, each band filled the old stone with harmonies and ghost songs. At one point, River Whyless had the whole crowd singing a droning melody that must have carried itself up to the noisy streets above us.

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1:00 The Carper Family	w/ Tim Easton
2:00 The Howlin' Brothers	& Megan Palmer
3:00 Chris Stamey	5:30 Sahara Smith
	6:00 The Dunwells

no cover

Folk Alliance Showcase

indoor show; 11am; no cover

11:00 Carolina Story	2:30 Chris Milam
11:30 Doug and Telisha	3:00 SONIA
12:00 Ben Caplan	3:30 Trey Hawkins
12:30 Amy Speace	4:00 Aoife O'Donovan
1:00 Rebecca Loebe	4:30 Hank & Shaidri
1:30 Phil Hurley & Greg Humphreys	5:00 Lucky Lips
2:00 Nora Jane Struthers & The Party Line	5:30 Henry Wagons
	6:00 David Berkeley
	6:30 Dustin Welch
	7:00 The Lost Brothers

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MOJO RECOMMENDS

'MOJO' EDITOR-IN-CHIEF PHIL ALEXANDER SPOTLIGHTS THE BEST NEW BRITISH TALENT

Laura Mvula 11:45pm, VEVO TV Control Room

Over the last decade, Britain has produced an impressive list of soul-influenced divas: Duffy, Amy Winehouse, and, lately, Adele. It would be tempting to add Laura Mvula to that list. It would also be wrong.

For all the pop sensibilities that the 25-year-old Birmingham singer possesses, hers is not music that comes purely from the soul heap. While she enjoyed a stint in her aunt's a capella gospel quintet, Black Voices, Mvula was also enthralled by classical music where she developed her scoring skills. Initial compositions sprang from this blend of sources, her skills then augmented further by producer Steve Brown. Introduced by a mutual friend, Brown – working at the time on fellow songstress Rumer's debut LP, *Seasons of My Soul* – became impressed by Mvula's classical grounding and turned her on to the Beach Boys. Mvula found herself captivated by the sound, and particularly the complexities, of Brian Wilson's compositions. This harmonic element proved the final piece she needed to create her own individual

sound – a sound that's bold, assertive, and which, if a facile comparison can contain it, emerges like a collision between the songwriting sensibilities of Brian Wilson and Roberta Flack.

A digital EP, *She*, released last November was enough to see Mvula tipped by *MOJO* as the voice of 2013 in the magazine's New Year preview issue. The promise of this EP paled in significance compared to the sheer scope and ambition exhibited on Mvula's debut album, *Sing to the Moon*, which was just released on RCA in the UK. Her blend of harmonies and orchestral arrangements are simply stunning without ever veering into the realms of the indulgent or overcomplex. One listen to multilayered opener "Like the Morning Dew" should be enough to convince you of her towering talent. Then there are the other equally ambitious 12 tracks on offer.

In many respects, *Sing to the Moon* is a fine example of intergalactic 21st century pop, although whether it's pop at all truly remains to be seen. What's beyond all doubt is the fact that Laura Mvula has arrived.

MOJO ALSO RECOMMENDS:

Syd Arthur

8:45pm, VEVO TV Control Room

WALL

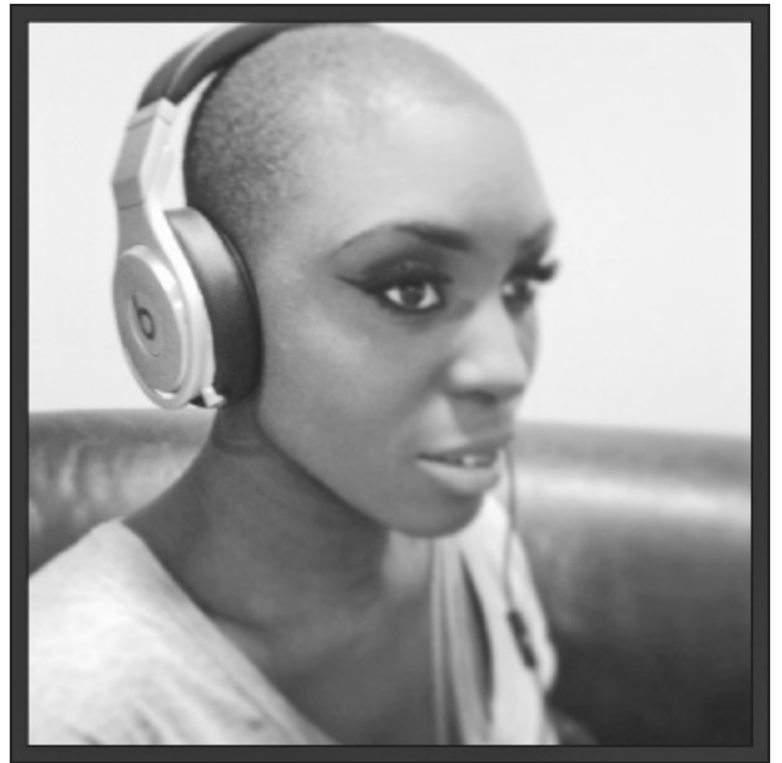
9pm, Central Presbyterian Church

Mount Kimbie

9:30pm, 1100 Warehouse

Peace

11pm, Latitude 30



Britain has produced an impressive list of soul-influenced divas: Duffy, Amy Winehouse, and, lately, Adele. It would be tempting to add Laura Mvula to that list. It would also be wrong.

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Kid Congo & the Pink Monkey Birds

12mid, Maggie Mae's Gibson Room

"I always liked the mixing of styles," pioneering avant-garage punk guitarist Kid Congo Powers says from his current Washington, D.C., base. "When we started the Gun Club, the mixing of fast punk with blues hadn't really been done. It was really inspired by what James Chance & the Contortions were doing: 'Oh, he's mixing James Brown and disco with Albert Ayler and punk - wow!'"

"Nowadays, it's a pretty common thing. But then? It was, 'Why on Earth would you mix psychedelic music with rockabilly?!"

That alchemy remains something he's enjoyed since the Gun Club's late Jeffrey Lee Pierce tuned Powers' new electric guitar to open E and taught him how to play, as well as his first song, "Sex Beat." That tuning ("I still play in open E! I find most of what I need there") and that lesson have remained the basis of a musical journey that's taken him from the Gun Club and the Cramps (where the former Brian Tristan became Kid Congo Powers), to one of Nick Cave's Bad Seeds and into the arty end of the garage-punk spectrum.

Where he's arrived is the stripped-down-yet-strange stylings of Kid Congo & the Pink Monkey Birds, named for a lyric in David Bowie's "Moonage Daydream." After two LPs, 2009's *Dracula Boots* and *Gorilla Rose* two years later, the band arrives for

what now seems a standard stop at SXSW promoting a new single ("Conjure Man") and a forthcoming LP (*Haunted Head*) for In The Red Records. All of it unleashes Powers' current Latino dadaist hipster persona. The music's raw and basic, mixing elements of garage-a-billy and Krautrock, yet filtering his heritage as a second generation Mexican-American through a decidedly warped lens.

"Yeah," Powers laughs, "I've obviously lost my mind!" — Tim Stegall

That alchemy remains something Powers has enjoyed since the Gun Club's late Jeffrey Lee Pierce tuned his new electric guitar to open E and taught him how to play, as well as his first song, "Sex Beat."



SPOTLIGHTS SATURDAY SHOWCASE PREVIEWS



Royal Thunder

11:55pm, Red 7 Patio

Listening to Mlny Parsonz cut through the deep, metallic din of Royal Thunder's 2012 full-length bow, *CVI*, heaped appreciation for the operatic Valkyries' ride of Robert Plant in Led Zeppelin, Rob Halford screaming for vengeance atop Judas Priest, and King Diamond wailing in *Mercyful Fate*.

"Steve Marriott in *Humble Pie*," offers the Atlanta quartet's singer.

Precisely: that high, piercing cry acting as lightning rod for sky-cracking atmospheric disturbances. Heavy metal?

"No," counters Parsonz. "I think we're accepted by the metal community and people 'get it.' I can feel the metal, but I don't really hear it. Our original drummer used to call it 'post-apocalyptic blues,' which I thought was really cool."

And yet, when the band finally heard the mixed/mastered/sequenced follow-up to its debut EP on Philly metal indie Relapse Records, even its frontwoman and bassist was taken aback.

"We just sat there in complete silence, and we were like - the words that came out of my mouth - 'Are we really that heavy? When did that happen?' We'd never even realized."

The number of women shredding their larynxes in extreme music might add up only to the "Queens of Noise" trio on the cover of *Decibel* magazine in 2012, of which Parsonz held up her third, but then she's not exactly prone to fainting or anything.

"Being on the road is tough on your body and mind, your spirit. That's not just females. It's hard. But I know who I am, and I know what I like, and I like the challenge. I like getting on a stage, busting [my] ass. I don't care if someone's offended by me being a female."

"You see that sometimes. Some guys will stand right in front of you when you're playing and look at you like, 'What the fuck are you doing onstage. Get off.'"

— Raoul Hernandez

The number of women shredding their larynxes in extreme music might add up only to the "Queens of Noise" trio on the cover of *Decibel*, but then Parsonz isn't exactly prone to fainting or anything.

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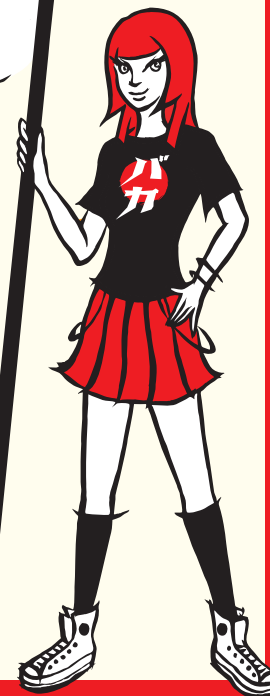
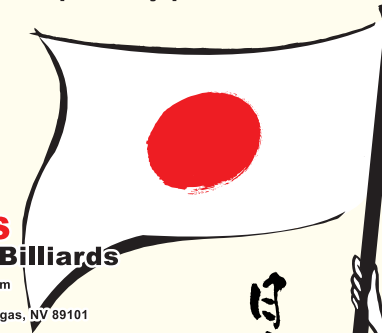


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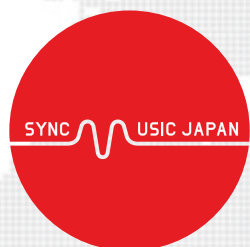
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Robert Glasper Experiment

12mid, Empire Automotive

Although last year's *Black Radio* (Blue Note) garnered immediate accolades and captured a Grammy for Best R&B album, it was a project Robert Glasper realized with carefully calculated development. The renowned jazz pianist had long collaborated with hip-hop and R&B artists, but it wasn't until 2009's fourth LP, *Double Booked*, that he debuted the funkier grooves of the Experiment on the backside of an album split with his original trio.

"If I wouldn't have done my trio stuff first, if I would have just come out with *Black Radio*, I would've gotten some of the backlash," admits Glasper. "But the fact of the matter is we have proven ourselves as players already, so there was no question of whether these guys know the history of the music or anything like that. So no piano player can sit there and say I can't really play piano just because I'm playing a hip-hop groove. I want to innovate and inspire younger people to open their minds and do what's relevant to their lives and not have to live through older people telling them what it should be."

The Robert Glasper Experiment, featuring the Houston native with Casey Benjamin, Derrick Hodge, and Chris Dave, lays an expansive, genre-dissolving background that grooves around *Black Radio's* cast of all-star collaborators. The album convenes a summit of modern R&B talent redefining the boundaries of the disc's title – everyone from Erykah Badu and Lupe Fiasco to Bilal and Yasiin Bey (Mos Def).

"To me, it got to the point where we could play anything, because I've already appeased my jazz fans. So now I'm making records to appease my R&B audience," says Glasper. "And at the end of they day, they all come to see us play."
– Doug Freeman

"No piano player can sit there and say I can't really play piano just because I'm playing a hip-hop groove."

SPOTLIGHTS SATURDAY SHOWCASE PREVIEWS



The Orwells

1am, Latitude 30

Chicago *wunderkinder* the Orwells got banned from playing events at their high school five minutes after they first plugged in. "There was this huge heroin problem at our high school that year," guitarist Matt O'Keefe, 17, remembers of his freshman year. "Every week, there'd be an assembly where someone would come in and talk about the dangers of drugs and all that. It got pretty serious.

"Somebody threw this school concert, and we thought it would be funny to cover [the Velvet Underground's] 'Heroin.' The school deans were there and everything."

The band got booted off school grounds that night and never got asked back onto an auditorium stage, immediately sealing their fate as Fulbrights: The five teenagers, now college-aged purveyors of Hives-like punk, would major in not giving a single fuck. Since then, the band's recorded three albums in a three-year

span, notably last year's heroic *Remember When*, released on Autumn Tone Records. Out of school and focused on all things Orwellian, O'Keefe, the band's chief songwriter, finds himself already halfway through a new batch of songs. He says he's been listening to songwriters like Big Star's Alex Chilton, Cheap Trick's Rick Nielsen, and Tom Petty.

"I look back at songs from *Remember When* now, and I cringe," he says. "I think that what we're putting out now is more dignified than what we were doing back then. [It's] bigger."

Where's that muscle come from?

"Boredom. Wanting to mess around with the structure of a normal garage-punk song, which started to get boring to us. There's more pop this round. That can scare people, but it's done in an 'Orwells' way, so there's still that feeling to them."

That feeling goes down like good smack.

– Chase Hoffberger

The band got booted off school grounds that night and never got asked back onto an auditorium stage, immediately sealing their fate as Fulbrights.

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SPOTLIGHTS

SATURDAY SHOWCASE PREVIEWS

The Zombies

11:30pm, Brazos Hall

"We haven't really done anything like this before, so it's a bit of a journey into the unknown for us," Zombies frontman Colin Blunstone says of his band's South by Southwest debut.

In their original Sixties heyday, the Zombies scored the memorable minor-key hits "She's Not There" and "Tell Her No," which marked the quintet as one of the British Invasion's most distinctive and inventive combos. They bowed out in 1968 with baroque-pop masterpiece *Odessey and Oracle*, which received little notice at the time yet eventually produced a smash in "Time of the Season," which hit the state-side singles charts a year after the group disbanded.

The Zombies' posthumous stature increased substantially in the ensuing years, with *Odessey and Oracle* embraced by successive generations of listeners. Blunstone says he and Argent were largely unaware of that groundswell when they reunited for a handful of shows in 2000. Public demand soon made the arrangement a permanent one, with the retooled Zombies maintaining a busy international touring schedule and recording three studio albums, the most recent being 2011's *Breathe Out, Breathe In*.

"The whole situation has been a very big surprise to me," Blunstone asserts, adding, "I never thought that I'd sing these songs live again, and we certainly didn't think that we'd ever be playing as the Zombies."

Ironically, the bittersweet vibe and sophisticated songwriting that originally made the Zombies a tougher sell than their more upbeat U.K. contemporaries has ultimately worked in the group's favor, giving their vintage output a musical and emotional resonance that transcends the period in which it was recorded.

"I don't think we ever really fit in with the other bands in the British Invasion, because a lot of our early influences came from classical music and modern jazz," Blunstone notes. "*Odessey and Oracle* and a lot of the tracks we recorded in the Sixties do seem to have a timelessness about them. For me, that's a great advantage in singing



In their original Sixties heyday, the Zombies scored the memorable minor-key hits "She's Not There" and "Tell Her No," which marked the quintet as one of the British Invasion's most distinctive and inventive combos.

these songs night after night, because they still feel fresh and exciting to me."

Although the band's decades-long absence contributed to the mystique that accompanied *Odessey and Oracle*'s rise from forgotten flop to acknowledged classic, today's Zombies – in which Argent and Blunstone are joined by bassist Jim Rodford (a member of Argent's eponymous Seventies outfit before serving a lengthy stint with the Kinks), Rodford's son Steve on drums, and Tom Toomey on guitar – are a hard-working touring act. Indeed, at a time when many musicians their age are eyeing retirement, Blunstone and Argent are in one of the busiest phases of their careers. Blunstone recently released a new solo album, *On the*

Air Tonight, and ended a solo tour of the UK and Europe just a few days before the start of the Zombies' current North American run, which precedes a year's worth of projected roadwork.

"Maybe Rod and I are subconsciously making up for lost time, because the original Zombies never got to do a farewell tour, and because neither of us toured regularly for about 20 years," Blunstone observes. "The travel can be challenging, but we feel very fortunate at this point in our lives to have so much interest in the band. Rod learned to write songs writing for my voice, and I learned to sing singing Rod's songs.

"We spent our formative years sparking off one another, so there's a very deep musical bond." – Scott Schinder

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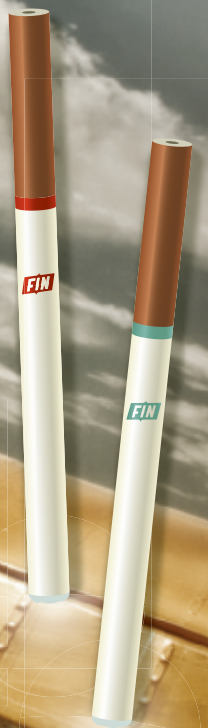
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Sons of Anarchy

'The East' director Zal Batmanglij dishes on life as an anarchist

The East, the closing night film at SXSW, is very much in the cultural zeitgeist. It's a slick-looking, Hollywood-style thriller that stars Alexander Skarsgård and Ellen Page, but it's also about the sort of anarchist collectives that helped inspire movements like Occupy Wall Street and Anonymous. Director/co-writer Zal Batmanglij and star/co-writer Brit Marling spent months living the anarchist lifestyle before returning to filmmaking with *The East*, and the movie benefits from that authenticity. We caught up with Batmanglij to learn what his time in anarchist collectives was like and just how slick a dude Alexander Skarsgård is.

– Dan Solomon

Austin Chronicle: *The East* feels like it could have been a *Fight Club* or *V for Vendetta*-style rallying cry for disaffected anarchists, but it doesn't have the sort of heroes that those films do. Was that intentional?

Zal Batmanglij: I mean, we decided to go in on the side of the infiltrator, so inherently, our heroine is not an anti-establishment hero. I side with the anarchist instinctively, but I don't think it's very realistic – if we were 100 percent going to side with the anarchists, then we'd go be anarchists, right? Something about us still likes air conditioning and ordering shit on the Internet and all this stuff that modern life affords us. And yet something feels very wrong with that. And I think that's something Brit and I were very interested in exploring. ... There's something very wrong with all of this, but none of us want to give it up entirely. So is there a middle ground?

AC: Have you given any thought to the reaction you're going to get from the Anonymous/Occupy types after they see the movie?

ZB: In some ways, it's what I'm most interested in, but in other ways, they're going to be doing their thing no matter what, so it's also the least important. I was so happy when both Anonymous' and Earth First!'s Twitter feed retweeted our trailer. That's a good first step. Let's see what they think of the movie. I mean, our movie is fictitious – I don't think most anarchists are eating soup in straitjackets – but I think the ideas are wholly anarchistic: ... Who's going to be accountable for all this stuff?

AC: It seems like the sort of movie that might inspire people, but it also doesn't play like wish fulfillment because your characters are hard to identify with. Alexander Skarsgård has a little bit of Manson to him.

ZB: When you see anarchists on TV, they do seem Other, at first. There's a part of me that would have loved to have made the movie version in which [Skarsgård's character] is the new Brad Pitt, but that's so easy. It's not fair. You promise this to an audience, and then the reality when you go join an anarchist collective is that it is filled with weird people, and that's OK. Anarchists are weird. If they weren't weird, they wouldn't be anarchists; they'd be bankers.

AC: You lived with anarchists for a summer in order to understand them. Can you tell me a little about that experience?

ZB: We didn't go to understand it in terms of writing a movie; we went to understand it in terms of living life. I was naturally drawn to that stuff, so I wanted to understand it better as a human being. When we went, it felt so Other. And then it slowly becomes your reality, and you're just so blown away by it. You're so impressed that people are living by their principles, and there's a whole different way to construct reality. It's kind of mind-blowing once you experience that. We didn't watch any movies that summer or listen to any recorded music or have a computer. Maybe I should go back.

AC: In many ways, the movie is a Hollywood-style story with movie stars in it. Did that help you ground it in reality?

ZB: Everything in the movie is very real. The drugs that this stuff is based on – it's all true. The fact that it passes the Bechdel Test? Show me some other Hollywood thrillers that do that. There are a lot of things that are very subversive that this movie is trafficking in. The package is very glossy – Alexander Skarsgård is a glossy guy. It looks good, the music is heart-thumping music, and all of those choices were purposeful because there are a lot of other things it's doing. I like smart Hollywood movies. And Hollywood does, too. *Michael Clayton* is a favorite movie of mine. *Fight Club* is a great movie. Those movies are great movies. We are at a place now technologically where you can have those – the budget for this movie is so small. It's one-third the budget of *Silver Linings Playbook*. And yet you can make things look slick. That's a new thing.

THE EAST
HEADLINERS
SATURDAY,
MARCH 16, 8PM,
PARAMOUNT

REVIEWS

TOUBA

DOCUMENTARY FEATURE COMPETITION
D: E. CHAI VASARHELYI

The words and poetry of Cheikh Ahmadou Bamba Mbacké provide the only narration (aside from the stray title card) in *Touba*, a collage of a film lensing the pilgrimage of the Mouride Brotherhood to the titular Senegalese city. Filmed mostly in 16mm, Vasarhelyi's footage is nothing less than stunning. The group work of the Mouride – walking, making ritual food, and singing Bamba's praise songs – communicates the structure of a pilgrimage perfectly: travel and prayer, with those few transcendent pilgrims that keep a pilgrim searching. While the sociopolitical context of Senegal and the internal gender dynamics of the Mouride are overtly ignored, the anticolonialist and pacifist history of their founder resonates throughout the film. *Touba* is a documentary that doesn't pretend to know, or impart, all ... and that's rare and refreshing. For the sound design alone, this isn't to be missed.

– Andy Campbell

SATURDAY, MARCH 16, 1:30PM, STATESIDE



AN UNREAL DREAM: THE MICHAEL MORTON STORY

DOCUMENTARY SPOTLIGHT,
WORLD PREMIERE

D: AL REINERT; WITH MICHAEL MORTON

In recounting Michael Morton's wrongful conviction for murder and his eventual exoneration after 25 years in Texas prisons, filmmaker Al Reinert (*For All Mankind*) gets up close and personal. He has Morton himself tell the tale, from a seat in the very courtroom where this innocent man was found guilty of savagely beating his wife, Christine, to death and was handed a life sentence. The Kafkaesque scenario and its long, cruel aftermath – the isolation and harshness of prison life, estrangement from his son – are haunting, and yet Morton doesn't look to be a haunted man. Reinert keeps the camera so tightly focused on him that we come to know every crease on his face, and it's astonishingly free of rancor. Our sense of Morton's serenity – truly a peace that passeth all understanding – is buttressed by testimony from the attorneys who fought for his freedom and, most tellingly, the men who were with him behind bars. That character fills this all-too-familiar story of injustice and absolution with a uniquely generous, moving spirit.

– Robert Faires

SATURDAY, MARCH 16, 4PM, TOPFER

CONTINUED ON P.42

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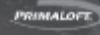
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CONTINENTAL

DOCUMENTARY SPOTLIGHT, WORLD PREMIERE

D: MALCOLM INGRAM; WITH STEVE OSTROW, MICHAEL MUSTO, SARAH DASH

Who knows? Had Steve Ostrow lived out his dreams of being an opera star, gay history might've never had the Continental Baths, the legendary men's "health club" that took gay sex from the dark corners of society to a whole 'nother level. Ostrow opened the palatial Continental a year before the Stonewall riots, colliding the homo-underworld with the legitimizing glam of New York's emergent disco glitterati. The baths boasted 400 rooms, 2,000 lockers, 20,000 weekly patrons, a rooftop "beach," and a stage that launched the careers of Bette Midler, Labelle, house music DJ Frankie Knuckles, and more. Ingram's nose for missing gay-history puzzle pieces (*Small Town Gay Bar*, *Bear Nation*) led him to

Ostrow, whose story alone is worth hours in a dark theatre seat. Supportive eyewitness accounts from den denizens like *The Village Voice*'s Michael Musto and Labelle's Sarah Dash make it shimmer like a Crisco'd fist.

— Kate X Messer

SATURDAY, MARCH 16, 11AM, TOPFER

MUSEUM HOURS

SXGLOBAL, U.S. PREMIERE

D: JEM COHEN; WITH MARY MARGARET O'HARA, BOBBY SOMMER, ELA PIPLITS

Museum Hours unfolds like a gentle glacial dream. Director Jem Cohen asks his audience to slow down and observe the burgeoning relationship between a museum guard (Sommer) in Vienna's auratic Kunsthistorisches and a foreign visitor (O'Hara). What they have is neither friendship nor acquaintanceship, but something deeper. While the dapper Sommer provides



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a calming presence, O'Hara's acting is subtle, stormy, and finally, devastating. The wonder-inducing interlude is really a film within a film; a 10-minute segment wherein a museum tour guide (Piplits) gives plainspoken and insightful interpretations of Pieter Bruegel's paintings (and gets guff for all her careful looking). By film's end, where short clipped shots are described in voiceover as one might describe a painting hanging on a museum wall, the space between painted past and filmed present is satisfyingly collapsed. To paraphrase the words of one of *Museum Hours'* characters, it's time for "our share of quiet."
— Andy Campbell

SATURDAY, MARCH 16, 7:45PM, ALAMO RITZ

THE RETRIEVAL

NARRATIVE FEATURE COMPETITION, WORLD PREMIERE

D: CHRIS ESKA; WITH ASHTON SANDERS, TISHUAN SCOTT, KESTON JOHN

A young black man, a bounty hunter, and the quest for true love. Sound familiar? There's certainly an undeniable resemblance between some plot points of *The Retrieval* and Quentin Tarantino's Christmas feature *Django Unchained*, but the similarities stop there. Director Chris Eska's second feature is the quieter, more contemplative of the two, by far, and it unfolds slowly and methodically amid beautiful backdrops. The film is full of crisp shots and extremely strong performances by its leads — particularly Tishuan Scott,

who earned Special Jury Recognition for acting from this year's judges, and for good reason. Newcomer Sanders impresses as well in a role that rides a delicate moral line throughout; one senses the actor came of age alongside his character. Don't let a "seen-one, seen-'em-all" attitude keep you from taking in this impressive drama, a rare period piece in South by Southwest's programming.

— Monica Riese

SATURDAY, MARCH 16, 11AM, STATESIDE

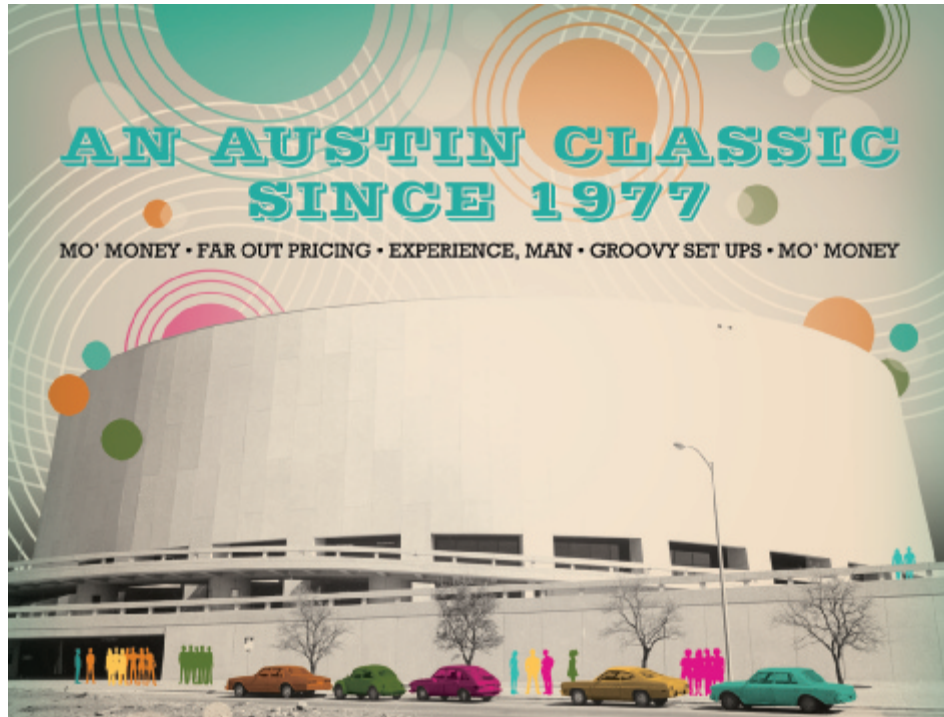
LINSANITY

FESTIVAL FAVORITES

D: EVAN LEONG; WITH JEREMY LIN

The most surprising aspect of this instant classic sports biopic is its chronology. The filmmakers spend nearly an hour getting to their remarkable third-act climax, Jeremy Lin's highlight reel with the New York Knicks. Indeed, director Leong and producer Chris Chen first became interested in the Asian-American hoopster when he was a senior star at Harvard, camera-shy and unsure of his basketball future. Had he not passed through a point guard's progress of doubt and near-despair en route to his breakout month with the Knicks, not only would his faith not be rewarded, the filmmakers would have had a very different, unnamed documentary. This one looks destined for ESPN, and Lin for a solid NBA career. As his Rockets coach Kevin McHale told the *Houston Chronicle*:

CONTINUED ON P.44



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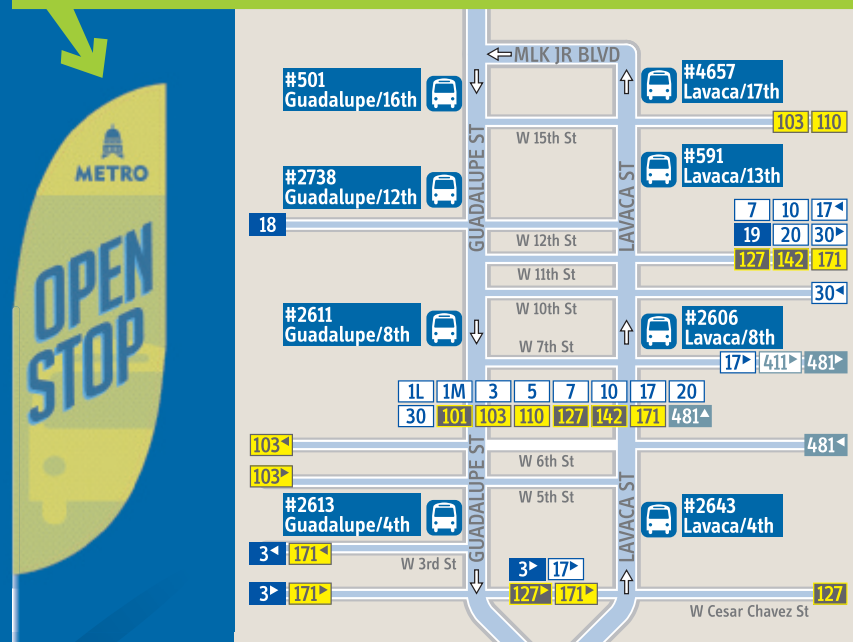
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Rewind This!

"It's a lot easier to go out and play this game when the expectation level for you is realistic, not Linsanity." — Michael King
SATURDAY, MARCH 16, 11:30AM, PARAMOUNT

XMAS WITHOUT CHINA DOCUMENTARY SPOTLIGHT, WORLD PREMIERE

D: ALICIA DWYER; WITH TOM XIA

While the premise comes off as gimmicky at first blush – a Chinese immigrant in California challenges his American neighbors to spend the Christmas season without purchasing or keeping any Chinese-made products in their home – *Xmas Without China* is a more honest and searching film than its *Roger & Me*-by-way-of-*Super Size Me* setup might suggest. Directed by Alicia Dwyer, featuring Tom Xia, and co-produced by both, the film is an exploration of not just the role of Chinese-made goods in American consumption, but also of the immigrant experience and the ethics of documentary filmmaking. The Jones family, who accepts Xia's challenge, are charming and likable (the kids treat the contest like a game), and Xia's own parents raise important questions about the ethics of pursuing this sort of documentary during an American family's Christmas celebration. At only an hour in length, *Xmas Without China* doesn't provide much in the way of answers, but the questions it asks are plenty thoughtful. — Dan Solomon

SATURDAY, MARCH 16, 4PM, ALAMO RITZ

REWIND THIS!

DOCUMENTARY SPOTLIGHT, WORLD PREMIERE

D: JOSH JOHNSON

Do you categorize your VHS collection by color, by genre, or alphabetically by title? What are your fondest memories of watching VHS videos? Collectors and sellers provide thoughtful, candid answers to these questions, solicited or not, in this brilliant exploration of the rise and fall of the VHS industry and the people who continue to honor this medium. Through interviews with film critics, industry experts,

and aficionados, Austin-based filmmaker Josh Johnson pays sweet homage to a video format that shook up the film world and changed the way people watched movies – with total control. Johnson offers up plenty of humor while delving into the VHS phenomenon, its history, the profiteers, and the artists who created the box cover images. The film is made richer through the anecdotal tales from the likes of horror-movie hostess Elvira, Mistress of the Dark (Cassandra Peterson) and Austin favorites Lars Nilsen, Zack Carlson, and Brian Kelley. You can't watch this film without wanting to rummage through a box of dusty VHS videos, just for old time's sake. — Amy Smith
SATURDAY, MARCH 16, 1:30PM, TOPFER

PETE AND TOSHI GET A CAMERA

24 BEATS PER SECOND, WORLD PREMIERE

D: WILLIAM EIGEN; WITH PETE SEEGER, TOSHI SEEGER

This is a documentary of cinematic documentation: Director William Eigen has curated the 16mm, black-and-white home movies shot by legendary folk singer Pete Seeger and his wife Toshi back in the early 1960s and interlaced them with modern-day interviews with the Seegers and their now-adult children to bring us a historical record of the music of those times. Seeger started filming after having been blacklisted by the House Un-American Activities Committee (you remember those paranoid government creeps?), and he figured he'd pass the time filming his family and friends – Odetta, Sonny Terry, and Big Bill Broonzy among them. But it's when the banjo-playing folkie decides to travel around the world with his wife and three kids, filming traditional musicians and practices in countries from Israel to Japan to Poland to the Fiji Islands to the Soviet Union (at the height of the Cold War), that these cultural proofs gain a truly global significance. — Wayne Alan Brenner
SATURDAY, MARCH 16, 3PM, PARAMOUNT

CONTINUED ON P.46

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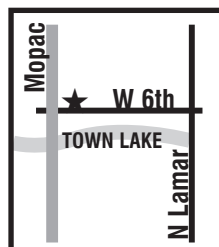


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YELLOW

VISIONS, U.S. PREMIERE

D: NICK CASSAVETES; WITH HEATHER WAHLQUIST, SIENNA MILLER, MELANIE GRIFFITH

Nick Cassavetes' *Yellow* is bleak, a bit sinister, and oddly satisfying. The film plays like a jittery long-form dream sequence punctuated by occasional moments of clarity; fans of David Lynch and Michel Gondry will surely find something to love in its precarious, experimental narrative. The pace is frantic and fragmented, and the film is short on plot and long on trippy indulgences. Lead actress Wahlquist (Cassavetes' wife and co-screenwriter of *Yellow*) is consistently engaging in her unhinged lead performance as a pill-popping substitute teacher with an alarming past, and Miller adds some superb (and vulgar) splashes of wacko comedy. Cassavetes employs a variety of bold and inventive techniques to take viewers inside a troubled mind looking for an escape from reality, including an unexpected song-and-dance number and other absurd fragments. Those looking to deviate from the beaten path will surely enjoy this 108-minute head-trip. — Patrick Courtney
SATURDAY, MARCH 16, 1:45PM, ALAMO RITZ



Yellow

story of Napster founders Shawn Fanning and Sean Parker, and the company that jump-started the decline of the music industry. Unfortunately, it doesn't do a whole lot more than offer a history of something that we've evolved past; a succession of talking-heads explaining how revolutionary Napster was in bringing so much music to people via their computers doesn't really resonate in a world with iTunes, Spotify, and What.CD. Music fans too young to remember Napster are likely to be unimpressed, and those who lived it won't have much to find here besides some memories of how the Internet looked in 1999. — Dan Solomon

SATURDAY, MARCH 16, 4:30PM, VIMEO

ARTIFACT

24 BEATS PER SECOND

D: JARED LETO (AS BARTHOLOMEW CUBBINS); WITH JARED LETO, SHANNON LETO

Artifact, Jared Leto's documentary about Jared Leto's band 30 Seconds to Mars, is at least as self-indulgent as that sentence makes it sound. The film documents the legal battle the band fought with its label, EMI, after the label sued the band for \$30 million for breach of contract. While the film has a few things to recommend it — it's gorgeously shot and it contains interesting perspectives on the music industry — it's hard to sympathize much with Leto as a protagonist. He

seems hopelessly out of touch for most of the film (at one point, he explains why being a rock star is a harder job than "most people" have, because he can't ask his boss for a raise). There's something inherently untoward about a documentary in which the director spends so much time filming himself looking pensive and tortured; maybe enormous Jared Leto fans will be charmed by his moodiness, but the rest of us may wish he were less impressed by himself. — Dan Solomon

SATURDAY, MARCH 16, 1:45PM, VIMEO

FALL AND WINTER

DOCUMENTARY SPOTLIGHT, WORLD PREMIERE

D: MATT ANDERSON

Billed as a "psycho-spiritual survival guide for the 21st century," this lovingly crafted back-to-nature doc is a beautifully shot attempt to explore the most pressing anxieties of our time. But beware: The operative word here is "psycho-spiritual." It is an ambient work (i.e., no hockey stick graphs) reminiscent of an era when the environmental movement more readily accepted its New Age appeal. Many of the luminaries interviewed here came up in that era, and they do not fear linking together a broad swath of societal ills: peak-oil, -soil, -water, and -peace; celebrity culture; the loss of meaningful rites of passage. Some of the more touching commentary is from shrimpers along the Gulf Coast. The filmmakers also visit community gardens in Detroit and sustainable Earthship buildings in New Mexico, concluding with a theme of rebirth as humanity reaches its "crescendo." Five years in the making, this ambitious project might have produced 10 short docs. Instead, it's one long, strange trip. — Nora Ankrum

SATURDAY, MARCH 16, 6:45PM, ROLLINS

DOWNLOADED

DOCUMENTARY SPOTLIGHT, WORLD PREMIERE

D: ALEX WINTER; WITH SEAN PARKER, SHAWN FANNING, DJ SPOOKY

If sufficient time has passed for late-Nineties/early-Aughties nostalgia to be in effect, *Downloaded* may well scratch that itch for those who came of age in the Napster era. The documentary — full of screenshots of Winamp Media Players and old, hilariously amateurish corporate websites — tells the

SATURDAY FILM FEST SCHEDULE

SXSW 2013

FILM VENUES

PARAMOUNT THEATRE
713 Congress (1200 seats)

STATESIDE THEATRE
719 Congress (298 seats)

VIMEO THEATER @ THE ACC
Austin Convention Center, Exhibition Hall 2 (650 seats)

ALAMO RITZ
320 E. Sixth (#1: 172 seats, #2: 69 seats, #1&2: 241 seats)

TOPFER THEATRE AT ZACH
1510 Toomey Rd. (420 seats)

ROLLINS THEATRE at the LONG CENTER
701 W. Riverside Dr. (210 seats)

SATURDAY, MARCH 16	11a	12p	1p	2p	3p	4p	5p	6p	7p	8p	9p	10p	11p	12a	1a
	Paramount	Linsanity 11:30-12:58				Pete and Toshi 3:00-4:28		At Any Price 5:00-6:45			The East 8:00-9:56				
Stateside	The Retrieval 11:00-12:31		Touba 1:30-2:53			Good Ol' Freda 4:00-5:26			★ Doc Competition 6:45-?				★ Narrative Spotlight 9:30-?		
Vimeo ACC	TX High School Shorts 11:00-12:30			Artifact 1:45-3:27			Downloaded 4:30-6:16			★ 24 Beats/Second 7:15-?			★ Doc Spotlight 9:45-?		
Ritz 1	Band Called Death 11:15-12:51			Yellow 1:45-3:33			All the Labor 4:30-6:06			★ Festival Favorites 7:00-?			★ Visions 9:30-?		★ Midnights 12mid-?
Ritz 2	The Other Shore 11:00-12:36			Brothers Hypnotic 1:30-2:56			Xmas w/o China 4:00-5:02		Mabon Hodges 6:00-6:34	Museum Hours 7:45-9:31			★ SXGlobal 10:30-?		
Rollins	Drinking Buddies 11:00-12:30			Gus 1:30-2:57			The Bounceback 4:00-5:32			Fall and Winter 6:45-8:27			Music Videos 9:30-11:00		
Topfer	Continental 11:00-12:32			Rewind This! 1:30-3:04			An Unreal Dream: 4:00-5:30			Fuck for Forest 6:30-7:56			★ Narr Competition 9:30-?		12mid-1:08 Midnight Shorts

NARRATIVE FEATURES

Drinking Buddies (Narr Spot)	11:00am, Rollins
The Retrieval (Narr Comp)	11:00am, Stateside
Gus (Narr Spot)	1:30pm, Rollins
Yellow (Visions)	1:45pm, Ritz 1
The Bounceback (Narr Spot)	4:00pm, Rollins
At Any Price (Fest Faves)	5:00pm, Paramount
Audience Award: Festival Favorites	7:00pm, Ritz 1
Museum Hours (SXGlobal)	7:45pm, Ritz 2
The East (Headliners)	8:00pm, Paramount
Audience Award: Narrative Feature Competition	9:30pm, Topfer
Audience Award: Narrative Spotlight	9:30pm, Stateside
Audience Award: Visions	9:30pm, Ritz 1
Audience Award: Midnights	11:59pm, Ritz 1

DOCUMENTARY FEATURES

Continental (Doc Spot)	11:00am, Topfer
The Other Shore (Doc Spot)	11:00am, Ritz 2
A Band Called Death (24 Beats)	11:15am, Ritz 1
Linsanity (Fest Faves)	11:30am, Paramount
Brothers Hypnotic (24 Beats)	1:30pm, Ritz 2
Rewind This! (Doc Spot)	1:30pm, Topfer
Touba (Doc Comp)	1:30pm, Stateside
Artifact (24 Beats)	1:45pm, Vimeo
Pete and Toshi Get a Camera (24 Beats)	3:00pm, Paramount
An Unreal Dream: The Michael Morton Story (Doc Spot)	4:00pm, Rollins
Good Ol' Freda (Doc Spot)	4:00pm, Topfer
Xmas Without China (Doc Spot)	4:00pm, Stateside
All the Labor (24 Beats)	4:30pm, Ritz 1
Downloaded (Doc Spot)	4:30pm, Vimeo

Fuck for Forest (Visions)	6:30pm, Topfer
Audience Award: Documentary Feature Competition	6:45pm, Stateside
Fall and Winter (Doc Spot)	6:45pm, Rollins
Audience Award: 24 Beats Competition	7:15pm, Vimeo
Audience Award: Documentary Spotlight	9:45pm, Vimeo
Audience Award: SXGlobal	10:30pm, Ritz 2

SPECIAL EVENT

Mabon Hodges	6:00pm, Ritz 2
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SHORTS PROGRAMS

Texas High School Shorts	4:00pm, Vimeo ACC
Music Videos	9:30pm, Rollins
Midnight Shorts	12mid, Topfer

FUCK FOR FOREST

VISIONS, NORTH AMERICAN PREMIERE
D: MICHAŁ MARCZAK

Polish filmmaker Michał Marczak's *Fuck for Forest* focuses on a Berlin charity of the same name, which runs on the idea that performing and distributing pornography on the Internet (and in public) can be used for more than material exploitation – it can possibly save a rainforest. As the film opens, we meet Danny, a naive musician who has run away from his dysfunctional family in Norway and arrived in Berlin, where he quickly falls in with Fuck for Forest's free-love figureheads, Tommy, Leona, and Natty. In Berlin, their Internet "eco-porn" is somewhat accepted as performance art. Two-thirds of the way through the film, the group makes a trip to a village in Peru, which is in danger of deforestation, and Marczak finally reveals the fissures; their idealistic cause is not universally understood, and they are laughed out of town. The aimlessness of their cause is apparent almost immediately, but we don't ever get a sense of what their mission really is.

– Audra Schroeder

SATURDAY, MARCH 16, 6:30PM, TOPFER



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CONTINUED ON P.48

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(l-r) Rick Springfield, Dave Grohl, and Lee Fucking Ving (per his name tag)

Dave Grohl at the *Sound City* premiere



Music to Your Eyes

Sights and scenes from music movie red carpets

There is, we're sure, more than enough music happening in this town for several lifetimes, but some of the biggest acts weren't relegated to tiny tents or crowded stages on Sixth. Dave Grohl, Kris Kristofferson, Willie Nelson, Green Day, and Snoop Lion share the unlikely bill as musicians showcasing music films at the Film Festival this week. Here are a few glimpses from those red carpet events. — Monica Riese



Taylor Hawkins at the *Sound City* premiere



(l-r) Liz Foster, Jamie Lin Griffin Wilson, Maggie Wilson (infant), Bruce Robison, Kelly Willis, Marcia Ball, Sara Hickman, Joe Morales, Savannah Welch, Lili Blessing, Kelly Mickwee, Turk Pipkin, and John Pointer at the *When Angels Sing* premiere

BROTHERS HYPNOTIC 24 BEATS PER SECOND, WORLD PREMIERE D: REUBEN ATLAS


When a film successfully footnotes heavy-hitters like Prince, Sun Ra, Earth, Wind & Fire, Mos Def, and Damon Albarn (Blur, Gorillaz), the main subject's gotta be tight. For Hudah, Cid, Baji, LT, Yoshi, Rocco, Clef, and Smoov, the brothers of other mothers who share a father and are Chicago's Hypnotic Brass Ensemble, "tight" — in the family and musical sense — is a way of life. Their dad, trumpeter Kelan Phil Cohan, served both Earth, Wind & Fire and the collective womb of jazz spaceman Sun Ra, and he instilled in his sons his anti-establishment mindset as well as the discipline, dedication, and heart to reach master-level musicianship. As the ensemble grew from boys to men, their greatest challenge wasn't so much navigating the temptations of stardom as the indomitable spirit of the man they call Pops. Director Atlas wisely lets the music play, capturing the ecstatic, rational exuberance of young men finding their own long tone. — Kate X Messer

SATURDAY, MARCH 16, 1:30PM, ALAMO RITZ

GOOD OL' FREDA DOCUMENTARY SPOTLIGHT, WORLD PREMIERE D: RYAN WHITE

As the saying goes, behind every man there's a good woman. And as Ryan White's new film makes clear, behind every Beatle, there was a Freda — a good ol' Freda. Freda Kelly was a 17-year-old fan of the band — she spent her lunch breaks in the subterranean Cavern Club listening to the four teenaged boys play — when the Prince of Pop, Brian Epstein, tapped her for the job of secretary to the increasingly popular band. For 11 years Kelly served in that role, working with the Fab Four for longer than they even worked together. The story of Kelly's life and friendships with her four friends and their families as Beatlemania takes over is an incredibly fun and charming story, featuring a most charming woman. Indeed, White managed to secure the rights to four Beatles songs — count 'em, four — for his film, a feat he said was itself a testament to how well-thought-of Kelly remains within the Beatles organization. Ultimately, the film plays like a love letter between friends — a intimate and tender portrait of the ties that, from a single moment in time, bind people together forever. — Jordan Smith

SATURDAY, MARCH 16, 4PM, STATESIDE



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SECOND HELPINGS

FROM THE AUSTIN CHRONICLE RESTAURANT GUIDE

THE EASTSIDE FORAGE

There are terrific places east of the interstate, and, since you'll find yourself there plenty this week, here are some of our favorites.



AL PASTOR Reasonably priced Mexican cuisine and a relaxed setting make this a great place for a quick, no-hassles meal. 1911 E. Riverside, 442-8402.

EASTSIDE CAFE This well-established place has been serving some of the healthiest food on the Eastside for quite a long time. The large herb and vegetable garden in back makes for fantastic fresh plates, and a dedicated gluten-free menu makes it fun for everyone. 2113 Manor Rd., 476-5858.

LIVE OAK BARBECUE Enter, order, pay (meats by the pound, \$10-12), and enjoy superlative ribs that are tender and moist, not overcooked or oversmoked. The sausage is first-rate, and the chicken is juicy and tender, with a crackling skin. But the real test is always brisket, and this meat gets an A+ for a tender, smoky, and assertive peppered bark. 2713 E. Second, 524-1930.

ELAINE'S PORK AND PIE This tiny snugger seems like it jumped out of a postage stamp. There is pulled pork, and there are pies. But there is also a terrific lentil soup. Bourbon buttermilk pie and ancho chocolate brownies are standouts. 2113 Manor Rd., 494-1464.

FRANKLIN BARBECUE You'd better circle the wagons early if you want to snag some of Aaron Franklin's famous brisket. The Franklins are devoted to producing the best-tasting barbecue they possibly can - it's nationally ranked, you know - and they won't sacrifice that quality to feed more customers. Try the ribs. 900 E. 11th, 653-1187.

La Fruta Feliz

Salty Sow



PHOTOS BY JOHN ANDERSON

GALLOWAY SANDWICH SHOP For Southerners, this is the familiar food that your granny used to cook. Meat with two sides, done right, and the menu changes every day. Try the roast beef and sweet-potato pie. 1914 E. 12th, 482-0757.

GOURMANDS Eastsiders come to play pool, but with a full menu of sandwiches, soup, and crisp salads, Gourmands definitely feels more like a cozy pub than a pool hall. Power outlets in half of the booths and an encyclopedic beer selection keep the place busy until closing. 2316 Webberville Rd., 610-2031.

HILLSIDE FARMACY This locally sourced grocery and cafe is drawing a lot of new fans. Look for the duck special here - it's a tasty surprise - and the bleu cheese mousse is a must on sandwiches. 1209 E. 11th, 628-0168.

JOE'S PLACE is the weekday, lunchtime alter ego of the Joe Cooks! catering company. Expect sandwiches with everything from smoked salmon to Vietnamese pork, or try the Ask for It special. No, we don't know either. 1814 E. MLK, 472-3105.

JUSTINE'S BRASSERIE Serves French bistro fare accompanied by killer cocktails in a 1930s cottage. You can play a little pétanque outside while you wait for the steak frites. 4710 E. Fifth, 385-2900.

LA FRUTA FELIZ The barbacoa is top notch, while the picadillo is mind-numbingly good, made from minced - not ground - beef. What sucked us in originally was the promise of *chivo* (goat) barbacoa, which melts in your mouth with intensely good flavor and isn't too gamey. The *carne guisada* is tender and smothered

in a rich, beefy, comino-kissed sauce, while the pork *carnitas* is tender and unctuous. When it all settles out, La Fruta has vaulted into rarified territory as one of the best taquerias in town. 3124 Manor Rd.

LOS COMALES This expert purveyor of real Norteño-style grilled meats and side dishes offers reliable Interior dishes such as *puerco en chile colorado* and *pollo en mole poblano* to round out the menu. 2136 E. Seventh, 480-9358.

MI MADRE'S is known for its giant breakfast tacos and excellent Mexican food in a homey diner atmosphere. Start with queso at an outdoor table before digging in. 2201 Manor Rd., 322-9721.

MICKLETHWAIT CRAFT MEATS Tom Micklethwait's vintage 1960 Comet food trailer has a smoker on the back that produces terrific brisket, as well as moist chicken, baby back ribs, and pork loin. We want the sweet-spicy-garlicky sauce by the gallon, and while we're at it, we'll take as much mayo-mustard potato salad and sweet-and-sour slaw as we can fit in the car. Did we mention the housemade sausage? 1309 Rosewood, 791-5961.

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NUBIAN QUEEN LOLA'S CAJUN SOUL FOOD KITCHEN

A proprietress as friendly as her food is good serves up huge portions of burgers and Cajun chow from a succinct menu. The dining room is communal and friendly, and Lola is a blessing. 1815 Rosewood, 474-5652.

PAPI TINO'S This newcomer offers a different take on Interior Mexican with a limited menu for dinner, but who could say no to cold beef salad and mango ceviche, or the killer atmosphere? A short roster of well-executed, cantina-style dishes is offered here for nightly dinner and weekend brunch. 1306 E. Sixth, 479-1306.

PROGRESS COFFEE serves fair trade, shade-grown organic coffee in a revamped warehouse showcasing some of Austin's best artwork. The menu walks a tasty line between deli standards and gourmet innovation. One block east of I-35. 500 San Marcos St., 493-0963.

SAGRA Featuring locally grown produce whenever possible, Sagra's emphasis is on fresh, regional Italian cuisine. You can order your Neapolitan pizza with an egg on top, or try to best your friends on all-you-can-eat-mussels night. 1050 E. 11th, 535-5988.

SALTY SOW When a new restaurant opens on Manor Road, it's an event. This sleek, barn-chic interior with long tables and high stools is joined to a second dining area by a breezy patio. Wherever you choose to sit, this is a great environment to enjoy triple-fried duck fat fries topped with a *sous-vide* egg, milk-braised pork shoulder, or fried smashed potatoes smothered in neck-bone gravy. 1917 Manor Rd., 391-2337.

SUSHI JAPON The sushi is fresh, professionally prepared, and complemented by the draft Kirin Ichiban. Don't leave without tasting the black cod and yellow tail. 6801 N. I-35, 323-6663.

TAQUERIA LOS ALTOS Great location, *conjunto* on the jukebox, and some of the best enchiladas *rojas* around. 3301 N. I-35, 236-1219.

WILLIE'S BAR-B-Q You'll find plastic tablecloths, a walk-up counter, a TV in the corner, and delectable barbecue. This is some of the moistest, heartiest brisket in town, and the chicken jumps off the bone. The smoked boudin sounds intriguing. 4505 E. MLK, 926-9340.



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THEATRE

WEIRD! TRUE HOLLYWOOD TALES: LUCK O' THE IRISH Lashonda Lester (now with Luke McClory) returns to SVT the night before St. Patrick's Day with her live biography series, presenting the scandals, deaths, and conspiracy theories surrounding America's favorite political dynasty: The Kennedys. Yes, it's John, Robert, and Teddy – probably like you've never seen them before. 8pm. *Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. \$10. www.weirdtruetales.com.*

DEX & ABBY Austin playwright Allan Baker's latest play is about a gay couple and their two dogs – with the dogs played by human actors – and this is a staged reading of the script. 8pm. *Salvage Vanguard Theater, 2803 Manor Rd., 474-7886. Free. www.abbyproductions.com.*

OTHELLO William Shakespeare's timeless tale of love, deceit, jealousy, and murder. Directed by Jeff Hinkle for City Theatre. 8pm. *City Theatre, 3823-D Airport, 524-2870. \$15-25. www.citytheatreaustin.org.*

COMEDY

COLDTOWNE THEATER 4803-B Airport, 814-TOWN. www.coldtownetheater.com.

This Week in Coldness: They're right there on Airport Boulevard, where the goodness is funky and the funk is getting good. **Thank God It's Saturday!** Improv brings relief, spelled Y-E-S-A-N-D. 8:30pm. **The Frank Mills** and their smart, character-driven improv, run rampant with **Midnight Society**, 10pm. **Nice Astronaut**, Presents 11pm.

INSTITUTION THEATER 3708 Woodbury, 895-9580. www.theinstitutiontheater.com.

It's Institutional! Bad Girls in Plaid Skirts The delinquent dames of Tom Booker's teensploitation comedy will cut you if you so much as look at 'em the wrong way. 8pm. \$12. **Triple Scoop** Three different improv troupes gone wild. 10pm. \$5.

NEW MOVEMENT THEATER 616 Lavaca, 788-2669. www.newmovementtheater.com.

The New Movement The laugh-packed *underground* of stand-up, sketch, and improv is going huge with **comedy and music shows during SXSW**, and you totally need to check their website to see the deets of this righteous explosion. *Through March 17.*

VISUAL ARTS

GALLERY SHOAL CREEK: MILT KOBAYASHI The artist's oil-on-canvas renditions of modern folks in bold swaths of color galvanize the walls of this tony gallery. 2905 San Gabriel, 454-6671. www.galleryshoalcreek.com.

LORA REYNOLDS GALLERY: A ZONE OF REDUCED COMPLEXITY Here's a solo show of the work of Swedish artist Carl Hammoud, comprising graphite drawings, watercolors, oil paintings, and paper sculptures – capturing scenes and objects from laboratories, museums, libraries, archives, offices, and classrooms. 360 Nueces #50, 215-4965. www.lorareynolds.com.

PUMP PROJECT: UNEVEN SURFACES AND THE WOODEN LENS Painting and sculpture by Andy St. Martin and Chris Levack? Yes: St. Martin's abstract near-assemblages and Levack's fine and functional woodwork. Recommended: Clear your schedule so you can see their new pieces in combination. Noon-5pm. 702 Shady, 351-8571. www.pumpproject.org.

BLANTON MUSEUM: THROUGH THE EYES OF TEXAS Nearly 200 extraordinary objects from the art collections of UT alumni across the country, including ancient Mayan vessels, tribal masks, Chinese jade, Renaissance paintings, and Old Master prints and drawings – showcased with modern and contemporary works. 200 E. Martin Luther King Jr., 471-7324. www.blantonmuseum.org.

BUTRIDGE GALLERY: WUNDERKAMMER Artists Mark Johnson and Debra Broz have collaborated to create a contemporary "cabinet of curiosities," using objects, text, and a fabricated system of symbols to create works that consider the complexity that arises from emotional attachment to the inanimate. Their solo work is always impressive and memorable; we look forward to seeing what strange wonders they've created together. 1110 Barton Springs Rd., 974-4000. www.austintexas.gov.

GRAYDUCK GALLERY: A CERTAIN REALITY Mixed-media collages by David Ball and paintings by Jennifer Davis and Megan Kimber explore the spaces between reality and imagined perceptions, where characters bear witness to an internal narrative of memories and relationships. 608-C W. Monroe, 826-5334. www.grayduckgallery.com.

GUZU GALLERY: DEEP CUTS The latest exhibition in this local epicenter of pop-culture wonderment features tributes to music legends past and present, with 24 artists from around the country providing vivid images in (easily affordable) screenprint form. 5000 N. Lamar, 454-4898. www.guzugallery.com.

THE EYES GOT IT! They applied; the judges looked them over; they didn't win a solo show here this year. So? So they're gonna hug it out in this group show, these finalists: Owen Drysdale, Noelle Fitzsimmons, Emma Hadzi Antich, Jaelah Kuehmichel, Caitlin McCollom, Aaron Meyers, Misa Rodriguez, Claude Van Lingen, and Karen Woodward. Bonus: GrayDUCK Gallery's Jill Schroeder has curated works by Jade Abner, Dameon Lester, Naomi Schlinke, Sarah E. Smith, and Allison Whitworth to make this exhibition even more amazing. 1-5pm. *PP Flex Space, 1109 Shady. www.pumpproject.org.*

TINY PARK: SONYA BERG Painting on the surface of small and large photographs, the artist blurs the line between realism and abstraction by covering and altering parts of the underlying image. Excellent work in this one-woman exhibition. Recommended. Noon-5pm. 1101 Navasota. www.tinyparkgallery.com.

WARDENCLYFFE: LIVERSPOTS The comics-creating savants paper Wardencllyffe's walls with their particular form of dark and divine humor, in the form of panels from their newest collection. www.wardencllyffegallery.com.

WALLY WORKMAN GALLERY: BOOK OF ETIQUETTE Tracey Harris uses thin layers of oil paint to create luminous hyper-real images, her creations juxtaposing common objects against classically rendered nudes and uncommon phrases on seemingly academic book spines. We're a bit enamored of this whole thing, and recommend it highly. 1202 W. Sixth, 472-7428. www.wallyworkmangallery.com.

YARD DOG FOLK ART: A COLORFUL LANGUAGE New York's Ryan E. Cronin bring his '80s pop-culture-influenced paintings to this excellent gallery on South Congress. Also on display: Kurt Herrmann's *Blockheads* series of tiny portraits. 1510 S. Congress, 912-1613. www.yarddog.com.

CLASSICAL MUSIC

THREE DIVAS PLUS ONE & ALL THAT BLOOMIN' MUSIC Austin Chamber Ensemble presents: June Julian, Claire Vangelisti, Juli Wood, and Jeffrey Jones-Ragona, vocalists; Martha Mortensen Ahern and Richard Seiler, piano, with 'The Flower Duet' by Puccini – and more! 8pm; *First Presbyterian Church, 8001 Mesa. \$25 (\$10, students; free, ages 5-17). www.austinchamberensemble.com.*



COMMUNITY

ST. PATRICE DAY OUTDOOR FESTIVAL Forget South by Southwest for a day and burn your brag in honor of St. Patrick. Get an early start on Saturday with St. Patrice Day with rugby on TV and live music all day. Wear green or prepare to be tarred and feathered. All ages until 3pm. 9am-2am. *Fadó Irish Pub & Restaurant, 214 W. Fourth, 457-0172. \$7 (\$10, two-day pass). www.fadoirishpub.com.*

AFRICAN VIOLET SOCIETY SHOW & SALE Now's the time to stock up. Or perhaps you'd just rather see master growers show off their best plant art. That can also be arranged. If nothing else, it will probably be the only place not inundated with live music. Sat-Sun., March 16-17, 11am-4pm. *Zilker Botanical Garden, 2220 Barton Springs Rd., 365-1818. Free (admission to park, \$2). www.faavs.org.*

MUSICAL MARCH FOR PEACE Gather at the state Capitol and march down to City Hall for a rally against the Iraq occupation making a righteous noise along the way. Bring a drum, trumpet, kazoo, or just your voice, and make sure you're heard. 1-6pm. *Austin City Hall, 301 W. Second, 694-9593. Free. danak.mcb54@gmail.com.*

BRIDGE COLLECTIVE ART AUCTION Art will be on the auction block while you enjoy live music and smoothies. All this in support of your local doula collective. Who doesn't support babies? 3-6pm. *Hot Mama's Espresso Bar, 2401 E. Sixth, 476-MAMA. Free. www.thebridgecollective.org.*

PAN AMERICANA FESTIVAL It's more than live music, it's a celebration of Latin culture in the arts. Celso Piña headlines on Friday with Kinky the next day. 4-11pm. *Mexican American Cultural Center, 600 River, 974-3772. Free. www.bellasartessalliance.org.*

RODEO AUSTIN Not even South by Southwest can completely overshadow the other big party in town. As if the cattle-roping and bull-riding weren't enough, there will also be livestock contests, a barbecue cook-off, a carnival, and enough kid-friendly events to keep the ADD at bay. Oh yeah, artists such as the Charlie Daniels Band, Three Dog Night, Merle Haggard, and many more will take the main stage. Go online for a complete list of events or to buy tickets and just follow the big, gleaming belt buckles. March 8-23. *Travis County Expo Center, 7311 Decker, 854-4900. Fairgrounds admission: \$8 (\$5, children); carnival: \$38 (includes fairground admission); rodeo and concert: \$37-175 (includes fairground admission). www.rodeoaustin.com.*

TEXTURE THE CITY: AUSTIN HISTORY WALKING TOURS Meet behind the Buford Tower. Why? Because it's historic and you'll be walking and learning all about Austin's history for the next 90 minutes. Bring comfy shoes and a thirst for knowledge. 5pm. *James Buford Tower & Kitchens Chimes, 200 W. Cesar Chavez, 677-4516. \$15-20. www.texturethecity.com.*

AUSTIN SUSTAINABLE SWAP Bring the bounty from your garden or a craft you made, or just offer your services to folks in exchange for something you want or need. It's bartering at its best to keep waste at a minimum. Untraded items can be donated to local nonprofits. Noon-4pm. *Hot Mama's Espresso Bar, 2401 E. Sixth, 476-6262. Free. www.austinsustainableswap.net.*

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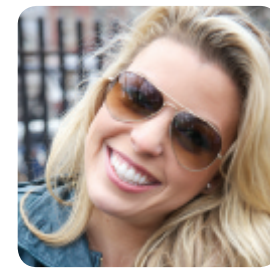
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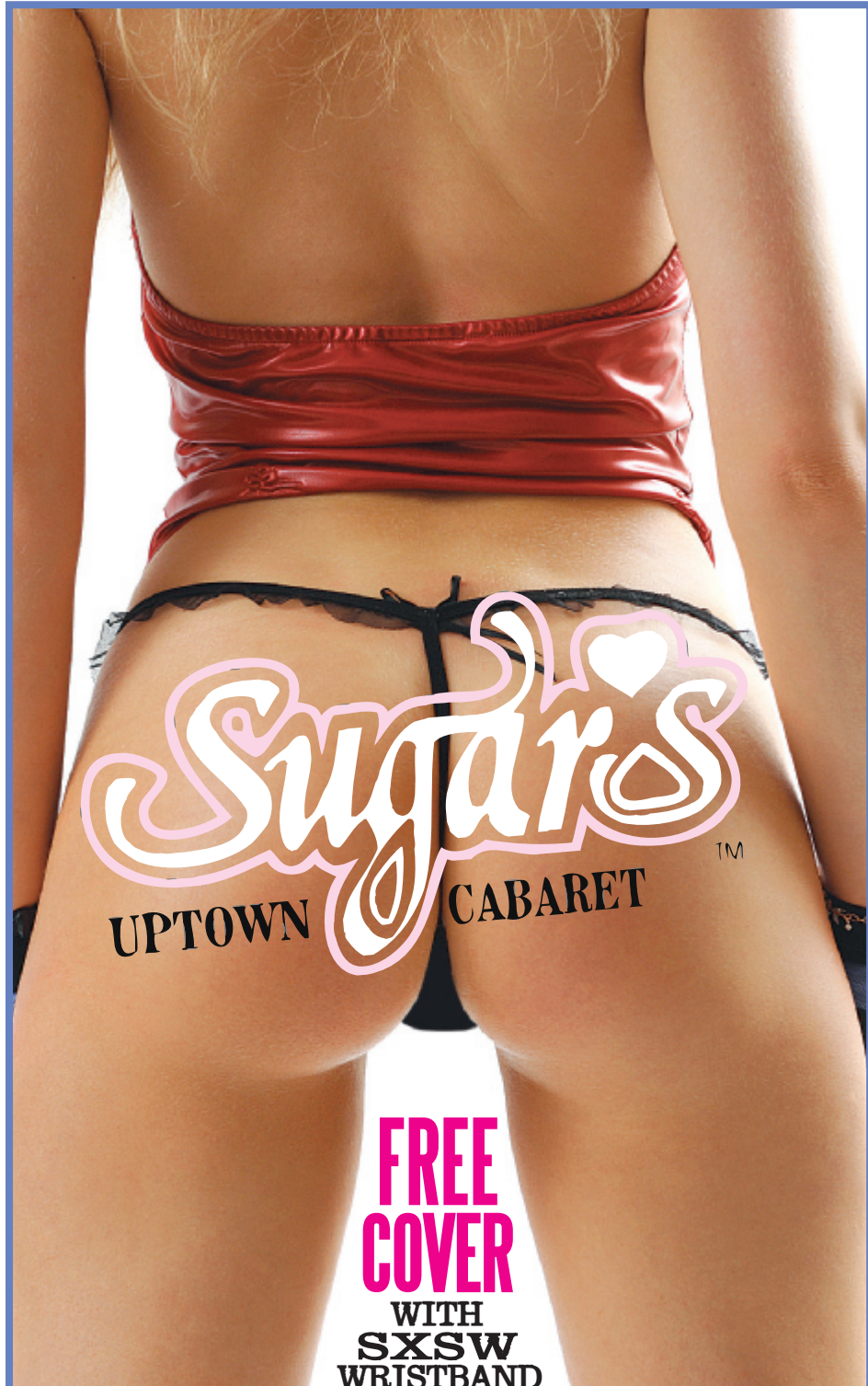
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